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*formerly MaxImage!*

## La Géode hosts LF Animation Symposium in Paris

by Christine Lemoine

The second Large Format Symposium took place at La Géode, the IMAX Dome<sup>®</sup> theater in Paris, on Jan. 22, 2001, focusing this year on animation. Almost 200 people attended the event—mostly from the 35mm and TV industries—which was conducted with simultaneous translation in French and English. The symposium opened with the screening of several animated LF films: *The Old Man and the Sea* (animated segment), *Pandorama*, and *More*, as well as clips and trailers from *Fantasia/2000*, *Cyberworld 3D*, *Virtual Actors featuring The Boxer*, and *Haunted Castle*.

Organized by La Géode in partnership with the French Centre National du Cinéma (the governmental funding body), Écran Total (weekly film industry publication) and Paris' Cité de Sciences et de l'Industrie (home of La Géode), the symposium was aimed at stimulating the development of LF animation in Europe and especially in France. The level of attendance demonstrated the growing interest among producers, technicians, film stu-

dents, and investors towards a format that is still often treated by a large part of the traditional 35mm film industry in France as a novelty or a mere educational medium.

The panel discussion on production featured Alexander Petrov, director and animator of *The Old Man and The Sea*, who explained that before seeing his own little paintings on the giant screen he was not very keen to make an LF film. "I had always believed the [15/70] format was not adequate for the kind of animation I make because of its aggressiveness. The image is too big, too beautiful, and 'extreme,' and I was afraid that my work in texture and intimacy would be lost. But then I was impressed when I saw what my drawing could become on the IMAX screen." Petrov also said that in LF he could reach a wider audience than traditional artistic animation generally does.

Much was said about the rules to be followed by filmmakers and animators, and how the use of the frame and the rhythm of editing can make a film succeed or fail. Nina Paley (*Pandorama*) insisted that size matters for her because she can play "with all the little imperfections that you can see on the big screen." She thinks that there should be more experimental films, quoting Chris Reyna, who said that they "are the research and development lab of our industry." She added that Europe seems more open to making and showing experimental films than does the U.S.

Ben Stassen talked about 3D filmmaking ("a technical, artistic, and financial nightmare") and how much easier 3D is to produce in computer animation than in live action. "The future of IMAX 3D will be linked to the use of digital tools," he

(See ANIMATION on page 10)

## Prescription for LF

by Simon Rose

This article is adapted from Simon Rose's keynote speech to the Giant Screen Theater Association<sup>®</sup> conference in Frankfurt, Germany, in September 2000.

For some time I've been a close observer of the film scene, having been a national movie critic and film writer in Britain for much of the past decade.

People tend to think being a film critic is a wonderful job, being paid to watch all those movies. The problem is that we see every movie. We watch not only the good, but the bad and the truly stinking, in order that others don't have to. It's hardly surprising that, like other critics before me, I eventually found myself saying "I could do better than that".

Initially I quelled this feeling by turning my hand to writing scripts, and recently I won the Orange Prize for Screenwriting, Britain's top screenwriting prize.

But by the beginning of this year, even that wasn't enough. The more disappointed I found myself with the movies I saw, the more I wanted to make them myself. So I turned film producer, setting up a company earlier this year. My company is now in the middle of production of our second movie.

But there the similarity with the LF industry ends, because my business could hardly be more different from yours. We make movies in a size none of you could even dream of. Don't worry, I'm not

(See ROSE on page 6)

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by Marty Shindler

### The Anguish of Indecision

I recently dropped in on a former business associate. We had worked together many years earlier and I wanted to see the company he had just joined.

Knowing him as well as I did, I could tell something was bothering him. "Why the glum look?" I asked.

"I just got a fabulous proposal from a firm we're considering using for an important project. My boss imposed a tight closing date on submitting the proposals, and the firm jumped through hoops to make the deadline," he said.

"Well, you should be happy that the proposal came out so well. When will you officially award them the work?" was my reply.

"That's the point," he said, "Now our review and approval process begins. The boss will let it sit on his desk for a couple of weeks then, he'll distribute it at a staff meeting, and ask for comments by the next meeting."

"What then?"

"Our staff meetings tend to be so sporadic that the next meeting may not occur for a month. Since I'm the contact person, the vendor will continue to call me, and I'll end up sounding stupid, because after rushing them we won't have a decision for months. They want prompt response, or at least a time frame in which the decision will be made. I can't even offer them a target date with any degree of confidence."

I asked, "Don't you communicate with the boss regularly, even when there aren't staff meetings?"

"Rarely. We set meetings, but he consistently cancels them or cuts them short due to 'other priorities,' which usually are things like late lunches that bump up against other 'more important' parts of his schedule. Sending the proposal to all staff members for comments to expedite

the process doesn't help, since they know the boss won't react quickly, so why should they? Frankly, it's very frustrating."

Our conversation continued along these lines for some time. Every suggestion I offered was countered with reasons why the review, approval, and communications processes among senior staff were stymied. The company was suffering from the Anguish of Indecision.

If my friend had had his way, things would have been different. He was, unfortunately, just a cog in the wheel. Today he no longer works there.

The anguish of indecision is a common malady in many organizations, even though few intend the review and approval process to be drawn out and cumbersome. It takes its toll on vendors, staff, and, worst of all, our customers. Yes, our inability to make a decision can affect our customer base, and we may not notice the problem until the customer takes his business elsewhere.

Vendors will eventually lose interest in trying to meet arbitrary deadlines from which no decisions follow. They may want our business, but the hassle required to get it may not be worth it.

Unfortunately, the anguish of indecision is a relatively common malady. It strikes organizations large and small and is contagious and can spread rapidly. Fortunately, it is usually not fatal, although it can take a concerted effort to cure it.

Treatments include methods that speed the approval process and enhance communications within the organization. These include:

- Provide workers with the authority to make decisions within prescribed limits, then get out of the way and let them do their job. Good employees want to be responsible and are willing to be accountable for their actions.
- Establish financial authorization criteria. Management at all levels should know their spending limits, the amount they can spend on

their signature alone. They should also have a prescribed process by which approvals for additional amounts can be obtained in a timely manner.

- Staff meetings should be held regularly, and should do more than just reviewing and approving proposals. When committee input is required, criteria could be established in advance. One of the members should then be delegated the authority to make a decision consistent with the criteria.
- Staff meetings should be held consistently at the same time each week. Even if some of the committee members are away, the rest of the team should meet. The momentum and regularity of the meetings is important.
- One-on-one meetings with subordinates should also be held regularly, if possible at a set time and frequency. This should be used to give employees the opportunity to discuss important topics and receive decisions on matters for which there may not be time in ordinary daily communications.
- Managers should remember that the most important part of managing is to make decisions in a timely manner.
- Remember that vendors as well as staff want timely decisions. Most would prefer a decision sooner rather than later even if it is a negative decision, and a wrong decision rather than no decision. Poor decision-making can stagnate an organization. We have all seen it happen.

Studies have shown that when an established mechanism for prompt decision-making is in place, organizations benefit immensely, and avoid the anguish of indecision.

*Marty Shindler is a management consultant specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com.*

## Shindler's Site

# On Location: *All Access*

by James Hyder

It's around noon on a warm February day in downtown Los Angeles. There's a certain excitement in the air as I walk, along with several hundred others, a couple of blocks from the parking lot to the Grand Olympic Auditorium. People on each corner with bright yellow "Security" t-shirts and walkie-talkies direct us to the hall.

Outside the building, there's a sound truck and a large tent, luxuriously appointed with carpets and canapés, serving as green room and dressing room for the performers. Inside the hall, a large stage with drums, keyboards, and amps has been set up on the floor of the 5,000-seat auditorium. Computer-controlled lights drill shafts of color through the artificial fog that fills the room. As the audience is directed to the bleacher seats, technicians perform final checks to the sound system,

It feels exactly like a real concert, except for the five big IMAX cameras on cranes and dollies surrounding the stage. That and the special thrill that comes from knowing that we lucky few are about to see one of the most celebrated musicians in the country perform just for us. The Grammy Awards were given out just two nights ago, and the man who's about to walk out onto the stage, **Carlos Santana**, took home a record-tying eight of them. Over the next few hours, a thousand of us will hear and see Santana and fellow Grammy-winner **Rob Thomas** perform their #1 hit, *Smooth*, four or five times for the LF film *All Access: Front Row. Backstage. LIVE!*

The project had its genesis several years ago when brothers **Jon** and **Peter Shapiro** were working on another LF music film, *American Road*. The concept of that film was to present scenes from every state in the U.S. overlaid with musical performances related to the various regions of the country. Along the way the Shapiros realized that they wanted to put more music into the film than they had time for, and they came up with the idea of an LF concert film that would pair up perform-

ers from different genres and generations. Looking at the only previous example of such a film, *Rolling Stones At the Max*, they decided they also wanted to do more than record a stage performance—they wanted to take audiences backstage and into the dressing rooms, and hear from the artists about the process of making music. They wanted to give viewers a coveted "All Access" pass. (*American Road* was put on hold to develop *All Access*, but will resume shooting later this year.)



Grammy winners Carlos Santana (l.) and Rob Thomas perform their hit "Smooth" for All Access.

So they put together *All Access*. The brothers share a passion for both film and music. Jon has worked as a music producer and was executive producer of the 1994 film *Richie Rich* starring Macaulay Culkin; Peter is a filmmaker who owns a rock 'n' roll club in New York. In a few brief months, Jon's production company, **Ideal Entertainment**, was able to line up **Imax Ltd.** as the film's distributor, **Certs** as the North American presenting sponsor (an international sponsor is about to be announced), and an impressive production crew. Director **Martyn Atkins** made music

videos for Lenny Kravitz and Depeche Mode, as well as directing concert films for Tom Petty and Johnny Cash. Sound engineer **Eliot Scheiner** has worked with Steely Dan; lighting designer **Marc Brickman** worked with Pink Floyd; and **Tisha Fein**, who booked an impressive roster of talent for the film has also worked on the Grammy telecasts;.

In addition to Santana and Thomas, the 64-minute film features performances by legendary performers such as **B.B. King** and **George Clinton**; established stars like **Sting**, **Al Green**, the **Dave Matthews Band**, and **Sheryl Crow**; and new talents such as **Moby**, **Kid Rock**, **Trey Anastasio**, **The Roots**, **Cheb Mami**, **Mary J. Blige**, and **Macy Gray**. In several cases, artists performing together for the film, such as King, Anastasio, and the Roots, had never met before the filming sessions. But they all came together to share their love of music with each other and the audience.

In the summer of 2000, Sting and Cheb Mami were captured at a public concert in New Jersey, Al Green and the Dave Matthews Band were filmed in front of 60,000 fans at Chicago's Soldier Field, and Sheryl Crow was filmed in an "unplugged" solo performance on a sound stage in New York.

But the rest of the performances were shot where I am now, the Grand Olympic Auditorium, during the week of the 2000 Grammy Awards. In the hour or so before the camera crew is ready I wander around and check out the setup, meeting several friends and acquaintances from the LF world along the way: *LF Examiner* columnist **Marty Shindler** and his wife and daughter are here, as is **Diane Carlson** from the **Pacific Science Center** in Seattle. There's LF filmmaker **Bob Talbott**. **Toni Myers** is on hand as an observer and advisor on behalf of Imax, and Imax co-CEO **Richard Gelfond**, here with his daughter, takes a seat right in front of me in the bleachers. And I know many of the crew members: cinematographers **David Douglas**, **Sean Phillips**, **Reed Smoot**, **Jack Tankard**, and **Rodney Taylor** are all busy

(See *ALL ACCESS* on page 15)

Photo: Sidney Baldwin. © 2001 Imax Ltd.

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# THE BIZ

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## FILM STOCK

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### Imax expects loss for FY2000

Imax Ltd. announced in late January that it expects to declare a "substantial" net loss for the fiscal year that ended Dec. 31, 2000, after taking into account the effects of mandated new accounting rules and "certain other provisions." Absent those changes, the company said its profits for the year would have been US\$0.30 per share. Imax reported \$38 million in cash and equivalents at year's end.

Shares, which had hit an all-time low of \$2.50 in the last week of December, had been steadily climbing since the start of the new year. They reached a high of \$7.19 in the hour before the Jan. 24 announcement, and plunged to close the day at \$4.75. The price hovered around \$4 for the rest of the month.

Industry observers suggested that the "certain provisions" would be larger-than-expected write-offs of backlogged theater systems ordered by North American cinema chains. In November Imax noted that its total exposure to that troubled market was \$17.8 million, but downplayed the possibility that more than a fraction of that sum would be written off in the fourth quarter. At that time Imax expected earnings of \$0.60-\$0.70 for the year.

In mid-January Imax co-CEO **Richard Gelfond** told Reuters news service that "North American [conventional] exhibitors are still having serious problems and it's affecting our growth rate. Until that situation sorts itself out, it will have a negative impact on us." Gelfond said that although he expected the multiplex's trou-

bles to last another 12 to 18 months, "we feel good about the long term."

### Iwerks loses Kumars investment

In January **Iwerks Entertainment** announced that the US\$4 million investment by India's **S. Kumars Group** that had been announced as pending in October (see *The Biz*, *LF Examiner*, November 2000) "will not be funded." Kumars had made an initial payment of \$300,000 for which Iwerks issued 8% convertible debentures.

*LF Examiner* has learned that snags in the Indian regulatory process led Iwerks to pull out of the deal, but that the company still plans to work with Kumars in the development of family entertainment centers in India.



*The Torreón, an Inca observatory at Machu Picchu in Peru, is featured in Solarmax, distributed by Chicago's Museum of Science and Industry.*

## DEALS

### Bangkok IMAX acquired

Thai cinema operator **Major Cineplex** has become the majority owner of Bangkok's **Krung Thai IMAX Theater**, acquiring the share previously held by Australia's now-defunct **Cinema Plus Pty.** Major had formerly been a minority joint-venture partner in the giant-screen theater, the only one in Thailand.

The family-owned company has hired **Imax Entertainment**, a newly-formed regional subsidiary of **Imax Ltd.**, to operate the theater in a deal that commits Imax to providing between six and eight 3D films per year. In an Indian press report Major's managing director, **Vicha Poolvaraluk**, said that the shortage of 3D films had caused attendance in 2000 to drop more than 30% to 300,000. **Jim Patterson**, formerly general manager of the joint venture and now Imax Entertainment's vice president of sales for Southeast Asia, said that he plans to bring eight 3D films to the theater this year and raise attendance to 400,000–500,000.

### Landlords take over 2 US theaters

New standalone IMAX theaters in Cathedral City, CA, and Charleston, SC, have been taken over by their landlords after the original owners defaulted on their obligations. Both remain open under the management of the new owners.

The **KESQ-TV3 Desert IMAX Theater** was built by **Desert IMAX, LLC**, and **Entertainment Leaders, Inc.**, in April 1999 in Cathedral City, about 80 miles east of Los Angeles. Funded with a \$3.3 million construction loan, \$2.3 million of which was guaranteed by the city government, the theater defaulted on two payments late last year, leading the city to exercise its option to take possession of the property. The city plans an aggressive marketing campaign to revitalize the theater and also hopes to lease 5,000 square feet (460 square meters) of vacant space in the building. **Ed Bisailon**, who was hired last summer by the previous owner, will stay on as general manager of the 279-seat 3D/SR facility. He told a local newspaper that

the IMAX theater has “untapped potential” and that his plans include installing 35mm projectors to show second-run conventional films.

In South Carolina, the **Charleston IMAX Theatre** opened last June, developed by **Millennium Leisure**, the U.S. subsidiary of South Africa's **Millennium Expotainment**. As reported here in November, 2000, the parent company filed for liquidation when part-owner **LeisureNet** suddenly failed last year, delaying the opening of two nearly complete IMAX theaters in South Africa. The Charleston theater's lease had been guaranteed by **LeisureNet**, and after failing to receive several rent payments, landlord **Rivers Enterprises** terminated the lease and took over the 422-seat 3D house.

### Visa, Imax form partnership

**Imax Ltd.** and credit card company **Visa** have formed a two-year strategic partnership to “provide worldwide marketing opportunities for both companies,” according to a January press release. Visa will create value-added offers for cardholders on tickets and merchandise, and participating IMAX theaters will display Visa signage. The companies also plan to create online marketing arrangements, such as making Visa the exclusive payment method for Web-based ticket sales at participating venues. The agreement runs through September 2002.

### Omnimax closes, keeps projector

At the conclusion of its ten-year system lease, the **Adachi Children's Museum** in Tokyo recently ceased operations of the IMAX projector in its 261-seat planetarium, citing film revenues that fell far short of license fees. Although the lease specified returning the projector to **Imax Ltd.**, doing so would have required knocking down walls and would have cost some 80 million yen (US\$680,000) in construction and shipping costs. The museum instead came to an arrangement with Imax to buy the projector for 24 million yen (\$200,000) with the understanding that it

## PERSONNEL

will never again be operated. The Imax-installed sound system will continue to be used for planetarium presentations.

### Germain is new *Big Frame* editor

The **Giant Screen Theater Association** has selected **Kelly Germain** as the new editor of its quarterly magazine, *The Big Frame*. Germain comes to the LF industry from Jack Morton Worldwide, a corporate and brand communications agency, where she served as project manager, producing print, events, video, and training programs. She holds a degree in English from the University of Wisconsin.

### Hauri leaves Swiss Museum

In May, **Peter Hauri**, who for the last six years has been manager of the IMAX theater at the **Swiss Museum of Transport and Communication** in Lucerne, will become CEO of CTS, *Congrès, Tourisme et Sports*, SA, in Biel, Switzerland. CTS is developing tourism in the region that was once the heart of Swiss watchmaking.

### Editor's note

Late last year, as part of its new branding effort, **Imax Corporation** advised its affiliates of a number of new conventions for the appearance of its trademarked name and logo. Among these was that the word IMAX should always appear in all capital letters. This reversed the company's practice of more than a decade of using all caps to refer to its theaters, cameras, and other products, and using upper and lower case (Imax) when referring to the company itself. This publication has followed that style since its first issue.

While *LF Examiner* respects the right of any organization to specify how it would prefer its name to be presented (and to require such usages by licensees), we find the earlier style a very useful shorthand for distinguishing in print between the company and its products, and have decided to continue using it. (We also realize that this is a matter that only editors and brand managers are likely to find terribly interesting or important.)

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# Simon Rose Keynote Speech at GSTA 2000

(from **ROSE** on page 1)

about to announce that we've invented a 30/70 format. On the contrary.

A frame of 15/70 film is actually larger than my company's screen image. For I run the **Interactive Motion Picture Corporation**. Our method of distribution is the Internet. We make movies in short segments, allowing the audience of itsyour-movie.com to vote and thus influence the direction of the drama, only writing and filming the next segment after the audience has made its views known. You might think this has no relevance for the **Giant Screen Theater Association**—and you're probably right.

I did wonder at one stage whether the conference organizers thought that inviting me might be a good way of uniting all of you—by having a good laugh at somebody whose final screen image is just five square inches, as opposed to a million square inches.

I prefer to think that I've been invited more as an interested observer of the LF business. The fact that I've been a critic for so long means I have no qualms whatever about telling other people exactly what they've done wrong, without having the slightest idea of how to put it right.

But then why shouldn't I? To quote screenwriter William Goldman, in what is undoubtedly the most overused phrase in the movie business, "Nobody knows anything."

This was always the case. Auguste Lumière, pioneer of cinematography, in 1895 said: "Young man, you can be grateful that my invention is not for sale, for it would undoubtedly ruin you. It can be exploited for a certain time as a scientific curiosity, but apart from that it has no commercial value whatsoever." We know how ridiculous those words are now. Movies are over a hundred years old and the movie business remains phenomenally successful, constantly adapting and reinventing itself.

## What's going well

The LF business is rather younger, but there are many things you should all feel justifiably happy about. In July 2000, 11 of the top 60 films at the North American box office were LF films. Five out of the top 30 were LF films, with cumulative revenues of \$86 million. I'd say that was pretty impressive.

There are over 250 LF screens in some 30 or so countries. A total of 300 is not far off, and it's not impossible to envisage

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a future in which there are 400 or 500 giant screens around the world.

The LF business is in a state of considerable volatility. These are exciting times, but it is clear that many people are in a state of some trepidation about the future.

One of the great benefits of this conference is surely the appreciation among members and associates that, no matter what differences there may be amongst yourselves, you are still part of one industry with a great deal in common.

## Cinema experience like no other

The biggest thing you all have going for you—and you must never lose sight of this or become blasé about it—is that you are providing a cinema experience unlike any other. Seeing an LF movie in a well de-

signed cinema, with steeply raked seats, a superb sound system, and a massive image that fills your peripheral vision, is still one of the most outstanding entertainment experiences you can have.

For those who will never travel to far-off places, dive under the sea, soar over herds of wild animals, fly down canyons, climb the highest mountains, or soar into space, watching a giant-screen movie is surely the next best thing. It's practically virtual reality.

If anything, the distinction between LF and conventional cinema has become even greater over the past 30 years, as the cinema-going experience has become de-based.

Large mainstream cinemas with decent-sized movie screens are increasingly rare. The great communal cinema experience is but a fond memory for many. Watching movies in a popcorn-strewn small box of a theater with sticky carpets, noisy neighbors, and inadequate sound systems is hardly my idea of a good time.

Now that it's so easy to have a wide-screen, surround-sound system in your home, it's no wonder that many people find it easier to wait a few months rather than queue to see the latest Hollywood blockbuster. However, there's still something truly special about going to see an LF movie.

This, it appears, is the very area where some of your concerns lie. As the commercial LF sector grows, how can LF retain its unique quality? How can it continue to be an exciting experience, if screens are opening willy-nilly in multiplexes, if ever more films are being made?

Many, but not all, of these concerns come from the institutional members who find their screens, for the first time, in the minority.

## Educational vs. commercial

The distinction between the commercial and the educational sector is becom-



ing more delineated. There are probably going to be ever fewer crossover films. In the future, LF movies will in all likelihood be intended either for the educational or the commercial market.

Is this something to worry about? Perhaps not as much as some think. Although the mainstream movie sector is now almost entirely commercial, it's easy to think of other businesses where commercial and educational product exist side by side. Take the market for CD-ROMs, for instance, where reference products thrive just as computer games do. TV and publishing are just two other areas that come to mind where educational and commercial products coexist happily. This, to my mind, is indicative of a business not in turmoil, but one that is maturing and moving into its next phase of development.

### The audience

For most people, a visit to an LF theater is a far rarer experience than a visit to a conventional cinema, with an average of two or three visits a year.

The audience is different, too. Not only is the average age of an LF customer perhaps double the norm of mainstream cinema, but the medium is much more family-oriented. It is hard to think of very many conventional movies these days that will see an entire family queuing together at the box office.

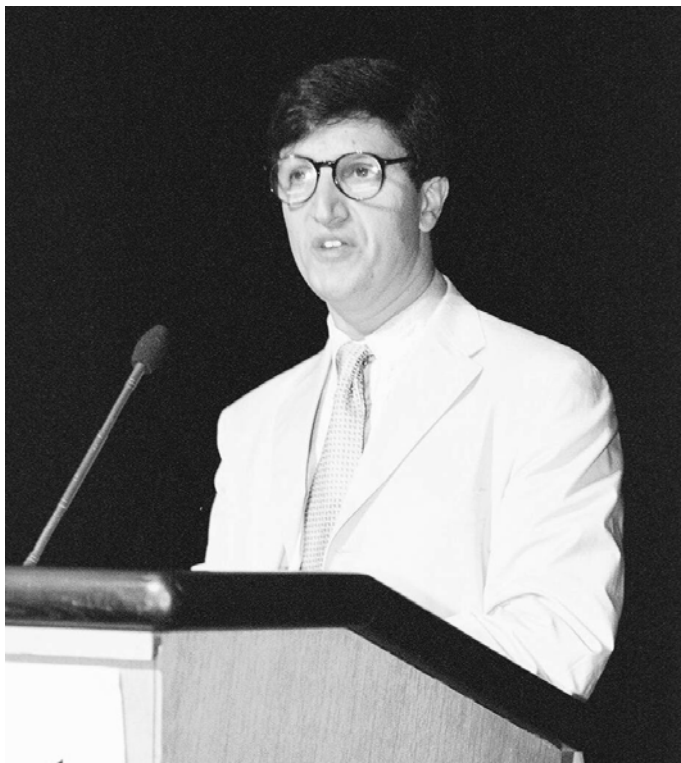
Not so for LF films. No wonder children enjoy them so for, at its best, LF makes you feel as if you are part of the action, much like the best computer games.

Although *Haunted Castle* will be a rare exception, the wide age-range appeal for LF audiences is a great advantage. Conventional movie theaters these days seem almost deliberately to design their multiplexes to be off-putting to anyone over the age of 25. One could argue the same about

much of Hollywood's product. It's madness. What other business would turn its back in such a way on its customers once they reach a certain age?

### How can they stay special?

How, though, are LF films to retain their special quality in the future? There's often a sense of wonder and awe about attending an LF movie that you get only rarely in a normal cinema.



Simon Rose

The LF industry must continue to make the experience special. You must continue to ensure that there is a substantial differentiation between LF and conventional cinema.

The growth in the giant-screen business is largely coming from the commercial side and this growth must be managed well if it isn't to harm the business as a whole. Those museums and institutions that have been the mainstay of the LF business in the past are usually exemplary marketers who know their product and their audience.

That isn't always the case in the growing commercial sector. Is the standard multi-

plex really the best place to site a giant screen theater? Is it possible for LF movies in such places to be treated differently from conventional films? They certainly should be. For the most important thing about any LF product, surely, is that is not just any other film.

Even though some of you are concerned that too many LF theaters are opening, do bear in mind that even 500 screens would still pale against the worldwide total of over 100,000 screens for conventional movies.

### Novelty is wearing off

It must be borne in mind, however, that we're probably now at the stage where the sheer novelty of seeing a film on a giant screen is wearing off. Just being in LF is no longer enough.

If you rely solely on promoting the LF experience, if you are dependent solely on its "special" quality, then you're treating it almost as if it is a gimmick. Gimmicks do not survive. They fade and die.

Having said that, there are some cinema gimmicks I wish I'd managed to see. I'm fascinated, for instance, by the stunts dreamt up by cinema showman par excellence Wil-

liam Castle, who offered free insurance for *Macabre* for anyone who died of heart failure and who, for *The Tinger*, wired up certain seats to give audience members a small electric shock.

My favorite cinema gimmick ever was used for a 1959 film called *Scent of Mystery*. The ad for this film boasted: "First they moved (1895)! Then they talked (1927)! Now they smell!" For this movie, different smells were actually pumped into the auditorium through a process known as Smell-o-vision.

Yes, the smellies arrived. And they vanished just as promptly.

(See **ROSE** on page 8)

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(from **ROSE** on page 7)

The comedian Henny Youngman's wonderful comment was: "I saw this movie. I didn't understand it. But then, I did have a cold."

### **Experience must be great**

It's not enough any more that your films are simply very, very big. They must, and this is absolutely essential, also be very, very good. What's more, LF films *must* always be something that you can't see in a conventional cinema.

A giant-screen visit needs to be a special experience. You don't want people thinking they might as well have stayed at home to see it on video. Once someone has seen one or two LF films, if you're not careful, they can become blasé about the experience.

Going to see a film on a giant screen is unlikely to become a regular habit, as conventional cinema-going can be. So it is imperative that as much be done as possible to ensure that people do not have a bad experience. Just one could lose you a customer for life.

Clearly, making sure that LF theaters are well-sited, well equipped, well maintained, and well publicized is all part of this.

### **Movies must be good**

But above all, the movies themselves must be good.

The oft-quoted Samuel Goldwyn was one of the all-time great movie producers, a man who had his own sense of logic. "I don't care if it doesn't make a nickel," he said of *The Best Years of our Lives*. "I just want every man, woman, and child in America to see it."

He also said, absolutely correctly: "There's nothing wrong with this business that a few good movies can't cure."

When the first wide-screen format, Cinemascope, was introduced, Goldwyn's comment was: "A wide screen makes a bad film twice as bad."

I would go further than this and say

that LF makes a bad film ten times as bad.

In conventional cinema and even more so on video, it's much easier to endure bad movies. But when practically every sense you've got is being commandeered by the screen, what's on there had better be fantastic.

Making films in LF is a skill, and what's more, one that is not necessarily possessed by those who are experienced in making conventional movies. Not everyone who raises production money for a giant-screen film appears to have these skills in abundance, nor have they always sufficient ex-

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**Too many LF movies resemble each other. I suspect the committee method of filmmaking is the main reason.**

**My advice is to find the right filmmakers and then trust them to get on with the job.**

---

pertise in the format or in judging the likely audience.

Even if you have the right people behind the camera, the economics of LF films are such that it surely makes sound commercial sense not to rush into production, but to spend a great deal of time and effort developing a movie before the cameras begin to roll.

Use research to assess your market. Just because you happen to think that *The History of Umbrella Making Through the Ages* is the most exciting idea you've ever heard doesn't necessarily mean that the public will agree.

### **Digital technology**

It's possible, of course, that in the next few years, the economics of the LF business will change dramatically. Digital technology could revolutionize filmmaking and exhibition in your field as it is beginning to do elsewhere.

Although it may not have an impact on the giant-screen business for some time, we must remember that a year ago, almost nobody thought it was likely to have such a rapid effect in mainstream moviemaking. It might happen more quickly than you think.

Twelve months ago, my business simply could not have existed. We're using tiny cameras and tiny crews, collecting votes from our audience on a Monday, writing that day, filming on Tuesday, editing on Wednesday and putting up to ten minutes of film on the site on Thursday, all for less than a tenth of the conventional cost, and distributed via a medium that barely existed a year ago.

I hardly need tell you that making a giant-screen movie is an expensive and cumbersome business. Imagine how different things will be if filmmakers don't have to haul that 90-pound gorilla of a camera around.

A print of a 40-minute 2D LF film costs \$20,000, weighs a couple of hundred pounds and takes two people to lift it.

Imagine a world in which LF movies are shot on easy-to-hold cameras and projected from CD-sized discs.

With an image ten times the size of the conventional 35mm image, we're clearly still some way off, but the arrival of digital filmmaking and projection in LF format will transform the economics of the business.

Until then, use what new technology you can now. Particularly in the educational sphere, make sure that there is plenty of material to accompany your movies. Audiences shouldn't just be watching a film that's over in 40 minutes: they should be buying the CD-ROM and logging onto the Web site so that they continue the learning experience, so that they are repeatedly reminded of what they've seen and so that



they're encouraged to return again.

### Content is vital

Now that the giant screen is coming of age, you can no longer be content with just putting pretty images in front of the audience. Take a camera up a mountain, under the sea or into space. It is possible to make even these extraordinary things dull and leaden.

What's more, it's just as easy—if not easier—to bore an audience in the educational sphere as it is with commercial films.

A camel, as we all know, is a horse designed by a committee. It is virtually impossible to make a great movie by the committee process. Adequate, perhaps. Great, no. There is a worrying tendency for too many LF movies to resemble each other. The committee method of filmmaking is, I suspect, one of the main reasons for this.

My advice would be to find the right filmmakers and then trust them to get on with the job.

The cheapest thing to get right with any movie, in whatever format, is also the most important ingredient of all: the script. If there's one lesson above all others you should learn from Hollywood, it's that while it's possible to make a bad film from a good script, it is impossible to make a good film from a bad script. Get the script right and you stand a fighting chance of producing a good movie. Get it wrong and you can stand no chance at all.

Errors and inadequacies in LF stand out like a sore thumb.

Who amongst us hasn't sat in the dark and winced at a badly-turned phrase in an LF movie, whether it be educational or commercial? Who hasn't squirmed through a dreadful narrative that, in all probability, has been foisted on the filmmakers by a committee keen to cover all its bases, offend nobody and make sure that no necks are stuck out.

It doesn't matter what medium you're in. Audiences want good stories, well told.

### Storytelling is king

I'll readily admit that this is even harder in LF.

This is partly because the sheer size of the screen amplifies problems in acting and in the script, but also because too few films in LF concern themselves with producing good drama.

Please remember, too, that for many LF movies, just as with Hollywood films, the audience is now global. North American producers must understand that the all-too-common syrupy sentimentality—particularly in narration—doesn't always

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**The cheapest thing  
to get right is also  
the most important:  
the script**

**While it's possible  
to make a bad film  
from a good script,  
it is impossible  
to make a good film  
from a bad script.**

---

translate well overseas. In some cases, it can make a Western European audience want to hide under the seats with embarrassment.

Although it would be unkind of me to point the finger at films that might have got things wrong, perhaps I ought to praise at least one film that seems, judging by so many peoples' comments here, to have got it right. I refer to *Loch Lomond*, *Legend of the Loch*.

This is a beautifully made movie which is perhaps the first truly dramatic film in the LF medium. A love story spanning the centuries which is also gorgeously filmed, it has a dramatic narrative with something of a rarity in the format: great acting. This hasn't happened by accident. Talking to

the filmmakers, I gathered that they worked very hard to adapt cinematic grammar to what worked best in LF.

Yet despite being a film with commercial prospects, you're every bit as likely to learn through watching *Loch Lomond* as with any other LF film. It's a model example that should be studied by those making both commercial and educational films.

What is so extraordinary here is that you don't only learn, you don't only admire the images, you also feel something. The film engages the emotions as well as the senses, something far too few LF movies do.

Why shouldn't giant-screen movies manipulate an audience's emotions? Make them laugh. Make them cry. It worked for Hollywood. It can work for you.

### Conclusion

Produce other films like *Loch Lomond* that can hook your audience, make them care about what they're seeing on the screen, and you can conquer the world. Your audience should leave not just content, but desperate to see another LF movie.

There'll be no worry then about whether there are too many LF movies. The worry will be that there are too few to satisfy demand. Keep the giant-screen experience special, make the films innovative, exciting and distinctive from mainstream movies.

Above all, make movies that not only fill the audience's vision, but which grab, twist and play with their emotions, and you've all got an exciting and healthy future ahead of you.

Simon Rose is the author of two highly regarded film guides and four screenplays, one of which won the 2000 Orange Screenwriting Prize. He was a film critic for London's Daily Mirror for four years and recently formed the Interactive Motion Picture Corporation ([www.itsyourmovie.com](http://www.itsyourmovie.com)). He can be reached at [s.rose@interacta.net](mailto:s.rose@interacta.net).

## 200 Attended Animation Symposium in Paris, Jan. 22

(from **ANIMATION** on page 1)

said. Stassen also expressed regret that so few dome theaters are being built these days, saying that domes truly immerse the audience into the film. **Jerzy Kular**, who created one of the sequences in *Cyberworld 3D*, insisted: "If you make a film with CGI and you don't make it a 3D film, you've missed something."

The next panel brought together several teachers and directors of animation schools. They explained that students are not exposed to LF in their training (often they don't even have access to 35mm equipment!) but that the schools were quite open to instructing them in the intricacies of the format. Panelists pointed out that animation will increasingly use digital techniques, but that traditional animators have some advantages that new animators don't, such as a broader understanding of motion and rhythm. Animators should be flexible and learn how to use all kinds of tools, they said. They also suggested that La Géode organize special screenings for students from time to time, so they can study how LF films are made. One school director provoked the audience by asserting that the only successful LF author was Michelangelo: "That's a

show!" he said, speaking of the Sistine Chapel. Another said: "When I am at La Géode, I feel like a cave man in prehistoric times in front of the wall of his cave ready to be painted: I am filled with wonder and expectation. I want to experiment!"

Most of the afternoon was dedicated to more down-to-earth issues, such as financing, distribution, and programming animated films. **Jean-Yves Martel**, of **Productions Pascal Blais** in Canada, explained how they financed *The Old Man and the Sea*, a co-production of Canadian, Japanese, and Russian companies. He insisted that most theaters still don't know how to promote animated films because they are too used to wildlife documentaries. "The marketing should be thought of differently," he said. Martel also explained that ancillary markets are key to making money in LF: films should be sold to TV, 35mm exhibition, and other markets such as CD-ROM. **Productions Pascal Blais** has succeeded in raising a multi-million-dollar fund for future productions, with an emphasis on animation.

**Alan Dewhurst**, a long-time animation producer from the U.K., presented quite a different case study. He worked on a short

LF animation project with artist **Lucy Lee** (*The Ship*) for several months and was able to raise almost 50% of the budget. He had formed a partnership with **Gulliver Labs**, **Rigaud Production**, **XLargo Distribution**, and had a commitment from **Channel 4**. He was counting on the **British National Lottery Fund** for the remaining 50%, but his request was rejected, probably because an LF project with a lower budget (*The City*, produced by **Catherine Shaw**) applied at the same time. However, his efforts were not totally lost, because he connected with a sponsor who is now interested in financing a 40-minute film. Dewhurst is producing *The Ship* in 35mm, and developing several other scripts.

**Didier Brunner**, a successful animation producer in France, is preparing a 40-minute LF animated film that began as a short. His aim is to develop *Le voleur d'ame* (*The Soul Stealer*) for both 15/70 and 35mm screens, probably at two different lengths. Can a simultaneous release in two formats work? "It is very difficult to motivate the press twice on a similar film. So there are advantages in doing a release for both formats at the same time," he said. However some LF operators and distributors in the audience disagreed.

I was asked to do a presentation on shorts and how they can be a way for filmmakers to step into the giant-screen format. However, I spoke mostly about the market and how difficult it is to distribute a short film (see *MaxImage!* May 2000). One possibility would be to gather several animated shorts into a feature-length program. Several theaters with whom I am in contact for the distribution of *Pandorama* have expressed their interest in this kind of film, but there are not enough shorts right now to make a full film.

**Christian Nolens**, of **Kinepolis** in Brussels, made a very interesting point, arguing that the need for new kinds of film is valid only if there is continuity. He gave the examples of *Rolling Stones at the Max* and *Fantasia/2000*, both of which attracted new audiences and were quite successful at Kinepolis. But they also created ex-

(Continued on next page)



*The Old Man and the Sea* is the first LF film to win an Academy Award.®

## Premiering This Month

**All Access** (see article on page 3)

### **Shackleton's Antarctic Adventure**

The film tells the true story of explorer Sir Ernest Shackleton's ill-fated 1914-1916 British Imperial Trans-Antarctic Expedition. While it never accomplished its goal of making the first crossing of the Antarctic continent, the expedition has become a testament to heroism and human endurance.

*Shackleton's Antarctic Adventure* was directed by **George Butler**, photographed by **Reed Smoot**, with **Susanne Simpson** and **Paula Apsell** as executive producers. The film was produced by **White Mountain Films** and **Nova Large Format Films**, and is distributed by **WGBH Enterprises**.

The world premiere will be held at the **American Museum of Natural History** in New York on February 5.

### **Haunted Castle**

A boy inherits a haunted castle and is offered a Mephistophelean deal to become a rock star, like his mother before him.

Written and directed by **Ben Stassen**



*Shackleton's Antarctic Adventure is distributed by WGBH Enterprises.*

and produced by **Charlotte Huggins** and **Caroline Van Iseghem**, *Haunted Castle* is the first completely computer-animated 3D LF film with a dramatic storyline, and the first LF film to be marketed directly and exclusively to commercial giant-screen theaters. It was produced by **nWave Pictures** and is distributed by **nWave Pictures Distribution**.

The U.S. MPAA has rated it PG for "some frightening sensations and horror images."

NOTE: *'N Sync: Bigger Than Live*, which had been set to open in January, was delayed until the band could give its final approval to the sound mix. It will open in February.

(from previous page)

pectations that were not fulfilled, because they were not followed by more films in the same genre. He also stressed that producers and distributors should focus more on marketing: "For \$100 spent on production there should be \$50 spent on marketing."

**Marc Bonny**, of **Gebeka Films**, the distributor that bought the 35mm rights to *The Old Man and The Sea*, agreed with Brunner that there are possibilities for simultaneous releases of 15/70 and 35mm versions of the same film, as was formerly done with 70mm prints of 35mm features.

The last panel gave funding bodies from Canada and from France the opportunity to describe their programs for financing LF films. It was quite unusual to see so

many "investors" at the same table: **Stephane Cardin**, director of Sodec (Canada); **Sheila de la Varende** of Telefilm Canada; **Jean Menu** from CNC; and **Anne Boillot** of the Media Plus program (Europe).

The Canadian government offers filmmakers substantial tax advantages and has worked to promote 15/70 animation. **Normand McKay**, executive director of the recently created **SDIFFG**, the LF consortium in Montreal (see *Shorts, MaxImage!* May 2000), explained the study the consortium undertook of the 15/70 market worldwide, and of animated films in particular. It concluded that more international co-productions should be developed, especially between Canada and Europe, and that there are existing incentives

for 35mm production that could be used for 15/70 films.

It is encouraging to see that LF productions are now eligible for funding from CNC in France. For several years, any film in 8/70 (or larger) and longer than eight minutes has been considered a feature film and can therefore receive funding. However only recently has La Géode received subsidies for its productions. Following up on the new version of *Water and Man*, La Géode is co-producing *Origins of Life*, to be released this summer.

I congratulate La Géode for organizing this free symposium.

*Christine Lemoine is vice president of XLargo, a Paris-based LF distribution company which is currently distributing Water and Man.*



\* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

### **Journey Into Amazing Caves**

MacGillivray Freeman Films; distributor: MFF; director, editor: Steve Judson; writer: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore, Steve Judson. Release: March.

- Principal photography is complete.
- Editing is in progress.
- World Premiere will be held at Cincinnati Museum Center, March 6, 2001.

### **Lost Worlds: Life in the Balance (wt)**

Primesco Communications, Inc./Blue Mountain Film Associates; distributor: Primesco; director: Bayley Silleck; writers: Sugith Varughese, Amanda McConnell; composer: Paul Baillargeon; director of photography: Ernest McNabb; director of underwater photography: Howard Hall; director of micro photography: Peter Parks; editor: Denis Papillon; associate producer: Daniel Ferguson; producers: Goulam Amarsy, Jeffrey Marvin. **Narrator: Harrison Ford.** Release: April.

- Picture is locked.
- February: recording narration in New York.
- Sound mixing continues.
- World premiere at American Museum of Natural History, New York City, April 7, 2001.

### **The Princess and the Pea**

Linton Films; distributor: tba; director, producer, writer: Curtis Linton; director of photography: Jim Matlosz; production designer: Andrea Finn; editor: Mike Restaino; producers: Mike Lane, Jill Aske. Cast: Rusty Schwimmer, Bruce Bohne. 6 min. Release: April.

- December: Shot in Goblin Valley, UT, and Yucaipa, CA. Principal photography is complete.
- Editing is under way. Will finish in time to submit to Student Academy Awards in April.
- Will have first industry screening at LFCA conference in May.

### **Ocean Men**

H5B5 Media AG; distributor: nWave; director, cinema-

tographer: Bob Talbot; visual effects supervisor: John F. Schlag; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: spring.

— Editing is under way.

### **Bears (wt)**

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: David Lickley; **script: Alexander Low**; director of photography: Sylvain Brault; composer: Violaine Corradi; sound design: Michel Bordeleau; editor: James Lahti; associate producer/production manager: Robert Wilson-Smith; line producer: Doug Macfarlane; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. Release: May.

- December: Second unit filmed exotic bears in California and Florida.
- Picture is locked.
- Sound mixing and CGI work continue.

### **China: The Panda Adventure**

Imax Ltd.; distributor: Imax; director: Robert Young; directors of photography: Reed Smoot (main unit), Tom Cowan (second unit); post-production supervisor: Michael Tingle; producers: Antoine Compin, Charis Horton; executive in charge of production: Lorne Orleans; executive producers: Andrew Gellis, John Wilcox. Cast: Maria Bello. Release: June.

- Principal photography is complete.
- Post production is in progress.
- A fine cut of the film will be shown at the GSTA Mid-Winter meeting this month in Dallas.

### **Origins of Life**

Productions Dussart, Productions de La Géode; distributor: La Géode; director: Gérald Calderon; directors of photography: Claude-Julie Parisot, Jack Tankard (helicopter), Laurent Guenoun (underwater); writers: Gérald Calderon, Bernhard Elsner; score: Bruno Coulais; producer: Groupe 47; executive producer: Bertrand Dussart. Release: July.

- Principal photography is complete.
- Editing has begun.
- Will premiere at La Géode in Paris, July 1, 2001.

### **Loch Lomond: Legend of the Loch**

Scottish Dunbartonshire Enterprise/Principal Large Format; distributor: SK Films/Principal Large Format; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streater, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: 2001.

- The film is complete, and will premiere when the Loch Lomond visitor center opens in spring 2002. Distribution outside the U.K. may begin earlier.

### **Virtual Actors featuring The Boxer**

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: mid-2001.

- Over 80% of computer animation is complete, and animation continues at TFX Animation in Montreal.
- Film recording and LF test screenings have begun.

### **Roar of Power**

Tim Liversedge Productions; distributor: tba; director, producer, cinematographer: Tim Liversedge; Release: September.

- Have filmed lions over the past 18 months. Principal photography is complete.
- Preparing to begin 100% digital post.

### **Equus: The Story of the Horse**

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield. Release: October.

- February–April: Filming race horses and event horses in Victoria and NSW.

### **The Human Body**

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer/producer: Richard Dale; executive producers: André Picard, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: fall.

- Internal medical imaging was completed in December.
- Editing is under way.

### **India: Kingdom of the Tiger (wt)**

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; **director of photography: Matthew Williams**; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producer: Chris Palmer. Release: fall.

- February–March: filming near the foothills of the Indian Himalayas, and historical recreations of tiger hunts in Rajasthan.
- May–June: shooting in Canada with trained tigers.

### **Untitled Country Music Project (wt)**

Gaylord Entertainment; distributor: Imax; director: Steven Goldmann; music producer: Randy Scruggs; executive producer: Claire Bisceglia. Cast: Dixie Chicks, Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. **Release: fall.**

- Principal photography is complete.
- Post production is under way.

### **Vulcania**

Feb '01

July '01

'NS SAA HC	JIAC AA	LW PATP	Bears OM	China	OOL LLLL VA	ROP HB India	Equus UCMP Vulcania	Courage WG	E
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Everglades  
JUAACRA  
Kiliman  
PulseL&C  
ND

JGWC

ALBT  
GTRAP  
UFOs

Yosemite

SFI  
SS3D

AH

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: fall.

- Principal photography is complete
- Editing is under way.

### Courage\* (wt)

One of the world's top skydivers, Adrian Nicholas, attempts to re-create and test a parachute designed by Leonardo da Vinci.

Sky High Entertainment/Blue Sky; distributors: Mugen Distribution (America, Australia, New Zealand), First E (Europe), Sky East (Asia); director: Marc Fafard; director of photography: Steve Howell; producer: Carl Samson. Release: November.

- February: Filming in Key West, Florida
- March: Mojave Desert, California
- April–May: France and Norway

### The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: November.

- March–June: Filming in Italy, England, and Brazil.

### Everglades (wt)

Super 70 Entertainment/Blue Mountain Films; distributor: tba; director/producers: Bayley Silleck, Jeff Simon; director of photography: Jeff Simon; writers: Bayley Silleck, Alan Ternes. Release: late 2001.

- Have shot about 30,000 feet of 8/70 film throughout the Everglades over the past year.
- Will continue filming wildlife, storms, wet and dry seasons through summer 2001.

### Up, Up, and Away

SK Films; distributor: SK Films; director: David Douglas; producer: Diane Roberts; executive producer (NASM): Patricia Woodside; executive producer: Jonathan Barker. Release: late 2001.

- January: Shooting resumes.

### Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore. Release: March 2002.

- February–March: Continued shooting in Fiji.
- May–June: Shooting in Tahiti and Rangiroa.

### Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; producer: Arabella Cecil; producer: David Breashears; executive producer:

Houston Museum of Natural Science. Release: March 2002.

- February: Continuing aerial shooting and doing pickups.
- Editing has begun.

### Pulse: A Stomp Odyssey

James D. Stern Productions/Harriet Leve Productions/Giant Screen Sports; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: March 2002.

- April: Additional filming in locations to be determined.

### Lewis and Clark (wt)

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: April 2002.

- February: Will shoot re-creations of crossing the Bitterroot Mountains and of winter in the Mandan village at locations to be determined.
- Will film second unit work later in spring.

### Jane Goodall's Wild Chimpanzees

Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liprott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

- November–December 2000: filmed chimps, researchers, and Goodall in Gombe Stream National Park in Tanzania.
- March: Additional shooting in Africa.

### Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: spring 2002.

- Have filmed various earthquakes and volcanoes for the last decade.
- Waiting for a cooperative hurricane.
- Will attempt to capture tornadoes and other storms this summer.

### Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum

of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: summer 2002.

- Production snags have delayed release date.

### Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs, Phil Mitchell; writer: Ian Pearson; production designer: Brent Boates. 3D. Release: 2002.

- Animation is in progress.

### Rendez-vous à Paris

aGépro Cinéma; distributor: Gaumont (in France); director: Eric Magnan; cinematographer: Dominique Gentil; script: Mireille Cardot, Michel Picard; executive producers: Marie Christine de Montbrial, Michel Frichet. Release: 2002.

- Have filmed aerial sequences over Provence.
- Additional filming this summer in Paris and Brittany.

### Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: fall 2002.

- February: Filming with 3D cabin camera on Shuttle mission to the International Space Station. Also filming ground activities with the astronauts at Kennedy Space Center.
- March: Filming astronauts in Neutral Buoyancy Lab in Houston, Shuttle launch from the ground, and on orbit with cabin camera.
- Will fly two cameras—cabin and cargo bay—on two missions in April and June.

Not actively in production this month:

Avalanche Hunter  
Search for Infinity  
UFOs: Science or Science Fiction?  
Yosemite



Michael Jordan to the Max. L to r: camera operator Jim Matlosz, cinematographer Rodney Taylor, Joe Kleine, producer Don Kempf, cinematographer James Neihouse.

# THE *LF* EXAMINER INDEX

## January 2000

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 150 releases (conventional and LF) as listed by *Variety* is also included. Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
01/04/2001	Cyberwor	360,510	33 (29)*	4,526,344	109,002	862,610	5,388,954	13	38	9	37
	MJTTM	145,357	39	14,372,475	22,165	805,322	15,177,794	35	16	4	20
	CDS	134,535	45	8,732,466	49,334	5,181,738	13,914,204	48	14	8	22
	Trex	88,379	52 (48)*	35,596,814	100,844	21,127,493	56,724,307	124	12	13	25
	Galapago	75,906	53 (49)*	8,570,026	24,857	3,364,503	11,934,529	64	9	2	11
	Extreme	30,437	50	10,595,305	22,788	10,960,423	21,555,728	93	9	11	20
	IOTS	13,389	73 (68)*	8,955,524	-	4,356,193	13,311,717	89	3	-	3
	AlienAdv	11,131	70	3,275,256	52,769	3,611,213	6,886,469	71	3	6	9
	E3D	10,523	71	5,155,498	155,973	13,081,977	18,237,475	90	3	14	17
	MTA	6,083	82	2,063,489	-	463,174	2,526,663	117	2	-	2
	ATSOT	4,654	89	15,477,146	8,095	19,224,739	34,701,885	268	3	3	6
	TR	3,255	93	16,640,417	11,840	12,164,603	28,805,020	175	3	2	5
	AEK	2,499	97 (96)*	13,377,630	12,840	6,962,614	20,340,244	140	3	5	8
	S&R	2,452	98 (97)*	5,224,867	8,478	2,489,467	7,714,334	66	3	4	7
	WOC	-	-	14,728,456	11,602	18,687,246	33,415,702	295	-	3	3
1/11/2001	Cyberwor	315,862	34 (28)*	4,748,862	127,924	990,534	5,739,396	14	38	9	37
	MJTTM	123,447	38	14,495,922	20,998	826,242	15,322,242	36	16	4	20
	Trex	81,427	46 (45)*	35,719,352	168,388	21,295,881	57,015,233	125	12	13	25
	CDS	72,243	45	8,816,733	76,983	5,282,773	14,099,506	49	14	10	24
	Galapago	56,354	49 (46)*	8,785,570	50,787	3,415,290	12,200,860	65	8	3	11
	Extreme	44,962	47	10,640,267	27,211	11,004,746	21,645,013	94	9	10	19
	E3D	18,612	54	5,174,110	156,616	13,238,593	18,412,703	91	3	14	17
	IOTS	6,564	81 (74)*	8,980,101	-	4,356,193	13,336,294	90	4	-	4
	AlienAdv	6,119	74	3,281,375	74,544	3,685,757	6,967,132	72	2	6	8
	ATSOT	4,770	79	15,481,670	8,095	19,241,793	34,722,863	269	3	3	6
	TR	3,226	84	16,643,643	4,359	12,158,361	28,802,004	176	2	2	4
	S&R	3,213	92 (85)*	5,228,080	7,516	2,496,983	7,725,063	67	2	4	6
	MTA	3,206	85	2,065,406	-	463,174	2,528,580	118	2	-	2
	AEK	1,134	105 (98)*	13,373,544	18,115	6,980,729	20,354,273	141	2	6	8
	WOC	-	-	14,728,456	13,917	18,703,331	33,431,787	296	-	3	3
1/18/2001	Cyberwor	282,870	33 (31)*	5,031,732	142,774	1,133,308	6,165,040	15	38	12	50
	Trex	108,035	44 (40)*	35,827,387	163,278	21,459,159	57,286,546	126	11	13	24
	MJTTM	107,762	40	14,603,684	21,265	847,585	15,451,269	37	14	4	18
	CDS	99,397	41	8,923,865	114,741	5,398,394	14,322,259	50	17	11	28
	Galapago	56,969	52 (48)*	8,842,539	60,254	3,475,544	12,318,083	66	9	3	12
	Extreme	27,130	54	10,667,396	17,952	11,021,867	21,689,263	95	9	10	19
	IOTS	15,649	65 (57)*	8,995,750	-	4,356,193	13,351,943	91	5	-	5
	E3D	14,646	57	5,188,756	120,653	13,359,246	18,548,002	92	3	14	17
	AlienAdv	8,747	61	3,290,122	52,609	3,738,366	7,028,488	73	2	6	8
	ATSOT	5,615	73	15,487,856	13,039	19,253,888	31,741,744	270	3	3	6
	MTA	4,404	80	2,069,861	-	463,174	2,533,035	119	2	-	2
	S&R	2,264	91 (98)*	5,230,344	3,770	2,500,753	7,731,097	68	2	2	4
	TR	1,696	92	16,645,123	1,986	12,158,782	28,803,905	177	2	2	4
	AEK	1,361	98 (94)*	13,374,905	9,199	6,989,928	20,364,833	142	2	6	8
	WOC	-	-	14,728,456	13,554	18,716,760	33,445,216	297	-	3	3
1/25/2001	MJTTM	95,126	42	14,698,810	22,312	869,897	15,568,707	38	14	5	19
	CDS	85,104	44	9,011,049	103,661	5,502,055	14,513,104	51	16	11	27
	Extreme	29,598	54	10,696,994	17,816	11,039,145	21,736,139	96	8	10	18
	E3D	20,195	57	5,208,951	140,154	13,499,400	18,708,351	93	4	15	19
	AlienAdv	9,350	63	3,299,472	61,545	3,799,911	7,099,383	74	2	6	8
	ATSOT	2,877	84	15,491,558	15,088	19,268,976	34,760,534	271	3	3	6
	TR	2,380	88	16,647,719	5,821	12,164,603	28,812,322	178	2	2	4
	MTA	1,219	99	2,077,199	-	463,174	2,540,373	120	2	-	2

\* *Variety* used partial-week figures instead of full-week totals for Imax's films, which resulted in a lower rank for those films than they deserved. The rank those films should have received is shown in parentheses.



(from *ALL ACCESS* on page 3)

with their cameras, and **Curtis Linton** is working as camera assistant. Of course, Jon and Peter are running around busily, so I don't bother them. The rest of the audience is made up of friends of the production staff and artists, and some members of the public who were solicited through fan clubs and a couple of mentions of the show on a local radio station.

Finally everything's ready, work lights go out, the stage lights come up, and the band enters. Even though this is a micro-concert, the crowd roars enthusiastically as the musicians strike up the familiar first notes of *Smooth*. Thomas belts out his lyrics as Santana coaxes his unique riffs out of his trademark PRS guitar. Cameras swarm around them: a giant Chapman crane is remotely operated by Smoot; a smaller crane carries Tankard; Douglas and Phillips are on tracked dollies in front of the stage, one high, one low; and Taylor

is riding a free dolly at stage left, getting close-ups of Santana's guitar licks. There's also a 35mm camera on a Steadicam wandering around the stage.

All too quickly the song is done, and the band leaves the stage for their tent dressing rooms, where interviews for the film are shot on 35mm. The audience is shifted around so the cameras can be reset for different positions and angles. For the first take, much of the audience had been seated in bleachers behind the stage where they were in camera range. Now those bleachers are curtained off, and the cameras and dolly tracks are moved to the back and sides of the stage. For the next take we'll all stand in front of the platform.

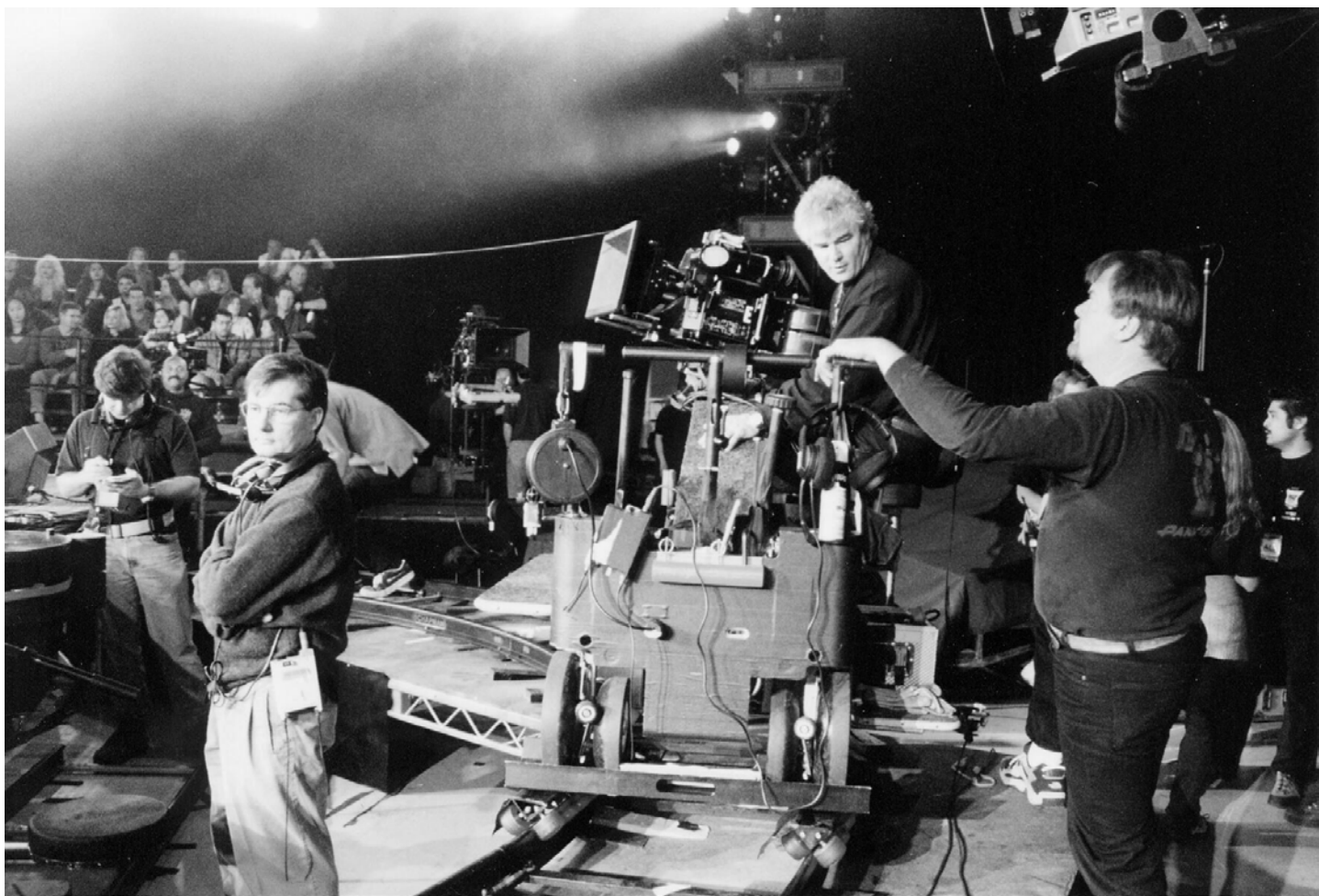
In about an hour, everything's ready for Take 2. Out comes the band and again the music fills the hall as the crowd happily throngs around the stage. The furthest of us is closer than 99% of the people at any regular concert would ever get to the per-

formers. The closest high-five Thomas and Santana from the edge of the stage.

This routine is repeated a couple more times with different setups. This is the crew's fourth day of shooting in a row; they filmed four acts before Santana, and will shoot a last-minute addition, Macy Gray, tonight after we leave. They've got all their changes down like clockwork, and I'm impressed with how quickly and smoothly they rearrange the complex camera setups.

We get to experience a few more performances of *Smooth*, and by about four o'clock it's all over. We've been a part of a very special event, and everyone leaves elated.

*All Access* premieres at a gala screening in Los Angeles on Feb. 18, 2001, and opens worldwide on April 6. If you go, look for me in the film: I'm the one in the long shot wearing a white baseball cap.



Preparing to film Carlos Santana on the set of *All Access*. Left to right: cinematographers Sean Phillips and David Douglas and dolly grip Jeff "Moose" Howery.

Photo: James Hyder. © 2001 Cinergetics, LLC.

# Bookings: February 2001 by Film

## 518 bookings of 76 films in 224 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your

theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

We recently elected to eliminate the Status column

from these tables. This data point is changing too quickly, and thus has become impractical to attempt to collect and present accurately.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Boksborg Mil	9/15/00	9/30/01	ATSOT	Louisville	10/7/00	4/6/01	Cyberwor	Hampton	1/8/99	12/31/01
	Buffalo Reg	8/11/00	2/10/01		Monterrey Mex	9/2/00	2/7/01		San Jose	10/12/00	10/11/02
	Dusseldorf NeUe	7/31/00	7/30/01		Norwalk	1/12/01	6/14/01		Wash NASM	8/8/96	
	Edmonton SSC	2/18/00	2/18/01		Philadelphia	10/1/00	4/1/01		Addison Mar	10/6/00	4/5/01
	Indianapolis WR	6/20/00	2/27/01		Tampa MOSI	11/17/00	5/24/01		Bangkok	12/5/00	12/5/01
	Oslo	12/1/00	6/1/01		Tijuana	6/3/00	4/2/01		Berlin CS	11/16/00	5/10/01
	Richmond SMV	1/13/01	4/27/01		Amneville Gau	6/1/00	5/31/01		Bristol	10/20/00	10/19/01
	Seattle PSC 1	10/31/00	4/30/01		Bangkok	10/1/00	2/28/01		Chicago NP	10/6/00	4/5/01
	Speyer Dome	8/18/99	2/17/01		Cathedral City	6/27/00	4/30/01		Columbus Mar	10/6/00	4/5/01
	Stockholm	3/1/00	8/30/01		Melbourne Imx	8/27/00	4/30/01		Dallas Cmk	10/6/00	4/5/01
	Sudbury	5/1/00	6/30/01		New York Sony	5/1/00	12/31/01		Dearborn	10/6/00	10/6/01
	Taipei AM	7/1/00	6/30/01		Rochester Cmk	8/27/00	4/30/01		Dublin Reg	10/6/00	4/5/01
	Warsaw IT	9/7/00	3/7/02		Berlin Disc	10/2/98	4/1/01		Fort Lauderdale	10/6/00	10/6/01
					Bochum NeUe	12/18/97	3/1/01		Fresno Edw	11/17/00	5/17/01
Africa	Amneville Gau	5/23/00	4/01	BP	Bristol	7/1/00	4/1/01		Galveston	10/6/00	4/6/01
	Birmingham	11/24/00	3/15/01		Glasgow	10/5/00	2/1/01		Honolulu Con	10/13/00	4/13/01
	Jersey City	10/31/00	3/31/01		Kitakyushu	4/1/00	3/31/01		Houston Edw	10/6/00	4/6/01
	Kuwait City	12/25/00	12/24/01		London SM	10/2/00	10/1/01		Irvine Edw	10/6/00	4/6/01
	Malta	2/01			Lucerne	5/1/00	2/28/01		King of Prussia UA	10/6/00	4/6/01
AIWC	Roanoke	1/20/01	6/29/01	CDS	Montpellier Gau	5/1/00	5/1/01		Langley FP	10/6/00	4/5/01
	Vancouver Imx	9/00	4/02		San Jose	5/4/00	5/3/03		Las Vegas Imx	11/17/00	5/17/01
	Adelaide Imx	1/21/01	7/21/01		Valencia Spn	5/1/00	4/16/01		Lincolnshire Reg	10/6/00	4/5/01
	Atlanta FMNH	9/5/00	3/1/01		Warsaw IT	9/7/00	9/7/01		London ONT	11/10/00	5/10/01
	Auckland	2/5/01	9/1/01		Addison Mar	1/12/01	5/31/01		London SM	10/20/00	10/19/01
AJ	Boston MOS	10/6/00	2/6/01		Auckland	9/1/00	6/30/01		Los Angeles Sony	10/6/00	4/5/01
	Brisbane Imx	1/21/01	7/21/01		Berlin CS	1/15/00	6/30/01		Manchester UCI	11/10/00	5/9/01
	Los Angeles CSC	5/12/00	5/11/01		Brisbane Imx	12/24/99	6/30/01		Miami Imx	10/6/00	4/6/01
	Perth Imx	11/1/00	6/1/01		Brussels	1/1/01	6/30/01		Mississauga FP	10/6/00	4/5/01
	Philadelphia	10/1/00	4/1/01		Buford Reg	11/27/00			Montreal FP	10/6/00	4/5/01
	Charlotte	11/24/00	6/1/01		Cathedral City	11/1/00	5/31/01		Nagano Hot	12/2/00	4/30/01
	Denver MNH	10/3/00	3/31/01		Chicago NP	1/12/01	4/30/01		New Rochelle Reg	10/6/00	4/5/01
	Hong Kong	10/18/00	2/19/01		Dearborn	8/25/00	2/28/01		New York Sony	10/6/00	4/5/01
	Hull	10/6/00	3/31/01		Edmonton FP	1/13/00	2/1/01		Nyack Imx	10/6/00	4/6/01
	Saint Louis SC	1/15/01	5/3/01		Galveston	5/23/00	4/30/01		Ontario Edw	10/6/00	4/6/01
	Sandy	12/15/00	3/15/01		Hampton	7/17/00	2/28/01		Orlando Muv	10/13/00	4/13/01
	Sudbury	1/01	4/01		Honolulu Con	1/26/01	5/31/01		Osaka Sun	12/1/00	5/31/01
	Taipei MCRC	7/1/00	6/30/01		Kaohsiung	1/3/01	6/30/01		Oslo	11/29/00	11/29/01
	Vienna	1/26/01	4/5/01		Lincolnshire Reg	1/12/01	5/31/01		San Francisco Sony	10/6/00	4/5/01
	Winnipeg Imx	11/1/00	2/28/01		Miami Imx	2/9/01	7/31/01		Seattle PSC 2	11/10/00	5/10/01
Alaska	Charlotte	9/4/00	3/2/01		Montreal FP	5/5/00	6/30/01	DIA	Tempe Imx	1/31/01	7/30/01
	Dwingeloo	4/29/00	3/31/01		Myrtle Beach	6/1/00	6/30/01		Toronto FP	10/6/00	4/5/01
	Fort Worth	9/29/00	3/5/01		Omiya	11/1/00	3/30/01		Toronto OSC	11/10/00	5/3/02
	Kyoto	3/21/98	2/28/02		Oslo	1/20/01	6/30/01		Tsuruga	1/1/01	5/31/01
	Melbourne Imx	10/19/00	3/31/01		Puebla	1/2/01	6/30/01		Valencia Edw	10/6/00	4/6/01
	Memphis Pink	2/24/01	11/2/01		Quebec	6/20/00	3/12/01		Vancouver Imx	10/6/00	4/5/01
	Pittsburgh	10/1/00	3/2/01		Rochester Cmk	10/20/00	3/1/01		Vaughan FP	10/6/00	4/5/01
	Syracuse	11/00	2/01		San Francisco Sony	11/15/00	3/1/01		Virginia Beach	11/24/00	5/1/01
	Auckland	11/00	11/01		Seoul	1/13/01	6/30/01		Woodridge Cmk	10/6/00	4/5/01
	Berlin CS	2/00	6/01		Singapore SC	11/1/00	3/1/01		Berlin CS	8/1/00	2/28/01
AlienAdv	Dallas Cmk	12/1/00	4/30/01		Sydney Imx	12/24/99	6/30/01		Houston SCH	1/18/93	7/12/02
	Dusseldorf NeUe	1/18/01	5/1/01		Valencia Spn	5/1/00	6/30/01		Huntsville	1/1/00	12/31/01
	Edmonton FP	5/00	4/01		Victoria	9/1/00			KSC 1	7/21/85	
	Hampton	1/12/01	5/30/01		Winnipeg Imx	11/1/00			Houston SCH	7/30/94	7/12/02
	Poitiers 870 3D	2/1/00	2/1/02		Woodridge Cmk	1/12/01	6/30/01	DIS	Huntsville	10/1/98	12/31/01
Amazon	Sydney Imx	11/00	11/01	ChanJian	Hamaoka	10/1/00	3/31/01		Manchester UCI	11/10/00	11/9/01
	Cleveland	11/1/00	4/1/01		Karuzawa Sei	12/20/00	3/31/01		Tampa MOSI	11/11/98	
	Hague	2/1/01	7/31/01		Brussels	9/1/00	2/28/01		Shima	4/10/98	3/31/01
	Hull	10/6/00	2/28/01		Fort Worth	10/1/00	10/1/03		Dolphins	10/00	3/01
	Indianapolis CMI	11/10/00	6/10/01								

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>E3D</b>	Barcelona	10/15/00	10/14/01	<b>Fantasia</b>	Bristol	1/20/01	7/01	<b>LB</b>	Dusseldorf NeUe	8/26/99	8/25/01
	Boise Edw	10/15/00	3/14/01		Colorado Springs Cmk	12/15/00	4/19/01		Indianapolis WR	5/1/00	8/15/01
	Branson	4/14/00	4/10/01		Halifax	10/5/00	4/5/01		Ontario Edw	5/1/00	12/31/01
	Columbus COSI	12/15/00	5/31/01		Honolulu Con	8/18/00	8/17/02		Sinsheim	10/26/96	5/20/01
	Denver MNH	3/10/00	5/31/01		Madrid	6/22/00	6/22/01		Chattanooga	5/3/96	5/3/01
	Fresno Edw	10/15/00	3/14/01		Malta	12/6/00	12/7/02		Sinsheim	6/98	5/20/01
	Glasgow	10/5/00	10/4/01		Manchester UCI	11/10/00	5/10/01		Virginia Beach	6/96	4/01
	Huntsville	1/10/01	2/1/02		Munich	4/12/99	4/01	<b>LS</b>	Addison Mar	9/1/00	8/31/01
	Irvine Edw	10/20/00	3/19/01		Regina	9/29/00	9/28/01		Hartford Crn	10/27/400	3/1/01
	London ONT	9/8/00	3/8/01		Spokane	12/15/00	6/01		Jakarta	6/5/00	6/4/01
	Los Angeles CSC	10/20/00	6/30/01		Tijuana	11/4/00	5/4/01		Karlshamn	1/15/01	9/15/01
	Lucerne	11/1/00	4/30/01		Tulsa Cmk	12/1/00	2/22/01		Kuwait City	3/1/00	2/28/01
	Madrid	3/15/00	3/14/02		Vienna	1/26/01	4/5/01		Manchester UCI	11/10/00	5/9/01
	Memphis Pink	11/4/00	6/29/01		Yellowstone	11/1/99	10/31/02		Villahermosa	11/1/00	5/31/01
	Mexico City Pap	10/1/00	5/31/01		Indianapolis WR	11/1/00		<b>MJTTM</b>	Adelaide Imx	11/3/00	
	Miami Imx	9/23/00	3/23/01		Rochester Cmk	11/23/00			Auckland	10/18/00	7/18/01
	Montpellier Gau	11/1/00	10/31/01		Seattle PSC 2	11/24/00			Baltimore	1/27/01	9/1/01
	Myrtle Beach	3/10/00	3/01		Poitiers MC	2/5/00	5/2/01		Brisbane Imx	9/28/00	3/28/01
	Oklahoma City	6/1/00	2/01		Wash NASM	10/27/00	2/15/01		Cathedral City	5/5/00	5/01
	Ontario Edw	10/20/00	3/19/01		Kuwait City	4/17/00	4/16/01		Charleston	12/15/00	6/15/01
	Pensacola	3/10/00	3/8/01		Victoria	9/22/00	3/5/01		Chicago MSI	5/5/00	5/01
	Philadelphia	1/15/01	7/15/01		Addison Mar	6/23/00	6/22/01		Chicago NP	5/5/00	
	Quebec	10/24/00	2/23/01		Bochum NeUe	9/1/00	8/31/02		Dayton	2/2/01	10/2/01
	Reno Fleisch	1/5/01	6/30/01		Chattanooga	8/26/00	9/15/01		Dearborn	2/9/01	8/9/01
	Rochester MSC	11/3/00	10/31/01		Fort Worth	10/1/00	3/31/01		Edmonton FP	12/1/00	6/1/01
	Saint Augustine	10/15/00	4/15/01		Honolulu Con	5/1/00	5/1/01		Harrisburg	11/11/00	5/11/01
	San Simeon	12/10/00	5/15/01		Las Vegas Imx	5/5/00	5/5/01		Hutchinson	12/15/00	6/15/01
	Sandton Mil	10/20/00	4/19/01		Nagoya OT	9/30/00	3/31/01		Las Vegas Imx	5/5/00	
	Sandy	11/10/00	5/10/01		Vienna	12/8/00	3/31/01		Melbourne Imx	11/3/00	
	Stockholm	10/1/00	3/31/02		Wash NMNH	10/27/99			New Orleans	9/1/00	3/1/01
	Syracuse	9/6/00	2/01		Woodridge Cmk	6/23/00	6/22/01		New York Sony	5/5/00	
	Valencia Edw	10/20/00	3/19/01		Grand Canyon	11/1/99	2/28/02		Perth Imx	12/7/00	6/7/01
<b>E3Dcc</b>	Ankara	7/00	5/01	<b>GC</b>	Kansas City Sci	11/10/00	3/2/01		Philadelphia	2/2/01	9/29/01
	Barcelona	5/11/00	5/01		Karlshamn	9/1/00	9/1/01		San Francisco Sony	12/15/00	4/15/01
	Bradford	4/00	4/01		Pitea	6/3/00	6/3/01		San Jose	9/21/00	3/21/01
	Buffalo Reg	10/00	3/31/01		Poitiers Imax	2/5/00	2/5/01		Shreveport	11/11/00	5/11/01
	Fort Lauderdale	12/1/00	12/1/01		Rochester MSC	1/00			Stockholm	9/22/00	9/21/02
	Frankfurt NeUe	6/00	3/31/01		Saint Louis Arch	12/1/00	5/25/01		Sydney Imx	9/15/00	3/15/01
	Kansas City Sci	11/10/99	4/01		San Jose	6/1/00	6/1/02		Tokyo IMAX	9/2/00	3/2/01
	London BFI	5/1/00	5/01		Charlotte	9/16/99	8/15/01		Wash NASM	5/5/00	7/01
	Madrid	10/00	10/01		Lubbock	11/17/00	3/14/01	<b>MOE</b>	Zion	10/6/00	4/6/01
	Montpellier Gau	4/1/00	3/31/01		Reno Fleisch	11/17/00	2/28/01		Baltimore	5/20/99	6/30/01
	Munich	1/15/01	3/31/02		Sudbury	1/00	12/02		Bangkok	5/1/00	2/1/01
	Oslo	1/8/01	3/31/01		Vantaa	9/1/00	8/31/01		Boston MOS	1/1/01	6/15/01
	Perth Imx	12/00	6/30/01		Duluth	12/00	4/01		Bradford	1/1/01	3/21/01
	Rochester Cmk	1/12/01	4/30/01		Stockholm	9/00	12/31/01		Brisbane Imx	2/1/00	2/1/01
	Aguascalientes	10/00	5/01		Barcelona	11/99			Cathedral City	5/1/00	5/1/01
	Calgary SC	12/1/00	12/1/01		Memphis Pink	1/12/01	2/28/01		Chattanooga	10/1/00	3/31/01
	Copenhagen	12/1/00	12/1/01		Omaha	10/1/00	4/1/01		Fort Worth	1/1/01	7/1/01
	Fukui	9/9/00	3/31/01		San Simeon				Hague	10/12/00	6/11/01
	Hague	7/00	7/01		Sinsheim	5/15/98			Hastings	12/5/00	6/12/01
	Kofu	1/9/01	8/8/01		Xalapa	2/1/01	8/1/01		Las Vegas Imx	12/00	6/30/01
	Leon Exp	1/1/01	3/31/01		Virginia Beach	4/1/98	4/30/01		Lehi	11/15/00	2/14/01
	Lucerne	10/00	4/30/01		Lubbock	2/2/01	8/1/01		Manchester UCI	11/10/00	4/10/01
	Memphis Pink	1/12/01	2/28/01		Nagashima	9/6/00	2/28/01		Milwaukee	10/28/00	5/1/01
	Paris Geo	7/00	7/01		Regina	9/30/00	2/28/01		New Orleans	6/1/00	3/1/01
	Stockholm	5/00	3/01		Taipei MCRC	7/1/00	6/30/01		Orlando SC	11/4/00	2/28/01
	Tijuana	2/15/01	6/30/01		Toronto OSC	1/28/00	7/15/01		Portland	11/1/00	6/30/01
	Valencia Spn	12/1/00	12/1/01		Apple Valley Imx	7/15/00	12/31/01		San Jose	2/8/01	12/31/01
<b>EOTS Everest</b>	Virginia Beach	4/1/98	4/30/01		Baltimore	10/6/00	10/5/02	<b>MOF</b>	Stockholm	12/00	
	Fargo	10/6/00	4/6/01		Chattanooga	4/1/97	5/3/01		Sudbury	1/1/01	9/1/01
	Hutchinson	10/1/98	3/11/01		Irvine Edw	5/1/00	12/31/01		Vancouver Imx	12/00	6/01
	La Coruna	11/1/00	10/31/01		Ontario Edw	5/1/00	12/31/01		Huntsville	1/10/01	1/9/02
	Las Palmas	7/1/00	6/30/01		Oslo	12/1/00	6/1/01		Kansas City Sci	7/14/00	3/1/01
	Malta	12/6/00			Rochester Cmk	6/1/00	6/1/02		Oklahoma City	10/00	2/01
	Memphis Pink	1/12/01	2/28/01		Sinsheim	5/15/98	5/20/01		Pensacola	11/8/96	
	Norwalk	6/30/00	6/14/01		Tulsa Cmk	6/1/00	6/30/02		Vienna	10/6/00	4/5/01
	Poitiers Omni	2/5/00	2/5/01		Virginia Beach	6/15/96	4/30/01	<b>MTA</b>	Cathedral City	12/25/00	6/25/01
	Winnipeg Imx	1/1/01	2/28/01		Warsaw IT	9/7/00			Kansas City Sci	7/1/00	2/28/01
<b>Extreme</b>	Barcelona	5/14/99			Berlin Disc	8/15/00	8/14/01		Addison Mar	9/1/00	9/1/01
	Berlin Disc	5/2/00	4/01		Bochum NeUe	8/26/99	8/25/01		Houston SCH	6/28/97	12/31/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>MWH</b>	Indianapolis WR	5/1/00	2/27/01	<b>STTM</b>	Kansas City Zoo	1/13/01	9/30/01	<b>TRF</b>	Oslo	4/12/00	10/11/01
	San Diego RHF	1/12/01	3/15/01		Oakland	9/15/00	9/14/01		Poitiers Solido	2/1/00	1/31/03
	San Jose	5/4/00	5/3/03		Reno Fleisch	9/15/00	5/5/01		Providence Imx	10/31/00	4/13/01
	Tampa MOSI	9/1/00	3/15/01		Toronto OSC	1/01	6/30/01		Richmond SMV	1/1/01	6/30/02
	Wash NASM	10/27/00	2/15/01		Vancouver SW	11/10/00			Seattle PSC 2	5/1/00	3/31/01
	Vienna	1/26/00	4/15/01		Berlin CS	10/12/00	2/12/01		Sinsheim	3/18/99	
	Beijing	12/31/00	12/30/01		Berlin Disc	10/12/00	4/12/01		Sudbury	4/7/00	6/30/01
	Niagara	7/1/86			Bochum NeUe	11/9/00	5/9/01		Townsville	4/21/00	3/14/01
	San Jose	6/1/00	6/1/02		Calgary Imx	2/16/01	3/31/01		Virginia Beach	1/8/99	4/30/01
	Tianjin	1/1/01	12/31/01		Frankfurt NeUe	11/8/00	5/8/01		London ONT	10/1/00	6/1/01
<b>OG</b>	Karuizawa Sei	12/20/00	3/31/01	<b>SupeSpee</b>	Lucerne	12/15/00	2/28/01	<b>TTL</b>	Shreveport	10/00	6/01
	Pittsburgh	7/30/00	4/6/01		Munich	11/1/00	4/30/01		Syracuse	12/1/00	12/31/01
<b>OMATS</b>	Barcelona	5/12/00	5/10/01		Oslo	11/16/00	2/15/01	<b>UGs</b>	Toronto OSC	6/1/00	
	Brussels	5/1/00	3/31/01		Paris Geo	1/20/01	2/4/01		Fargo	1/19/01	3/19/01
	Memphis Pink	1/12/01	2/28/01		Vienna	12/8/00	4/6/01	<b>WABOS</b>	Oslo	12/15/00	12/15/01
	Mexico City Pap	1/1/01	8/31/01		Indianapolis WR	5/1/00	12/31/01		Sinsheim	4/7/00	3/01
<b>ROF</b>	Montpellier Gau	8/31/00	9/30/01		Monrovia Krik	12/1/00	3/1/01		Valencia Spn	5/1/00	5/31/01
	Montreal FP	8/15/99			San Diego RHF	3/1/99	2/28/01	<b>WAMnv</b>	Paris Geo	2/1/00	
	Norwalk	1/12/01	6/14/01		Syracuse	9/1/97	6/30/02		Lehi	11/15/00	3/31/01
	Oslo	5/1/00	2/1/01	<b>T40</b>	Victoria	1/1/01	4/01	<b>Wildfire</b>	Portland	10/1/00	2/1/01
	Paris Geo	11/10/99	2/1/01		Cincinnati	11/24/00	3/9/01		Sioux Falls	12/16/00	5/25/01
	Taipei AM	7/15/00	7/14/01	<b>T90</b>	Norwalk	11/20/98	12/31/03		Columbus Mar	9/1/00	3/1/01
	Wash NMNH	9/12/00			Hutchinson	9/5/00	6/30/01		Hastings	12/5/00	3/19/01
	Harrisburg	1/1/01	6/1/01	<b>TBAA</b>	Kuala Lumpur NP	7/16/00	7/15/01	<b>WOC</b>	Monrovia Krik	11/17/00	2/7/01
	Mobile	9/20/00	6/1/01		Oakland	7/1/00	7/1/01		Amneville Gau	10/23/00	3/1/01
<b>RSATM</b>	Roanoke	11/24/00	6/29/01	<b>TF</b>	Puebla	11/6/00	5/5/01	<b>Wolves</b>	Bangkok	10/24/00	3/10/01
	Irvine Edw	9/15/00	10/31/01		Wash NASM	7/1/76			Dallas Cmk	2/23/01	6/23/01
<b>S&amp;R</b>	Nashville Reg	9/15/00	3/15/01	<b>TR</b>	Adelaide Imx	9/1/00	3/31/01		Addison Mar	9/1/00	3/1/01
	Warsaw IT	9/6/00	9/5/01		Glasgow	2/9/01	10/9/01		Alamogordo	10/1/00	4/30/01
	Buffalo Reg	8/11/00	2/10/01	<b>Trex</b>	Kuwait City	12/28/00	3/31/01		Albuquerque	4/1/00	1/3/02
	Dallas Cmk	5/1/00	5/1/01		Memphis Pink	7/1/00	2/23/01		Anchorage	5/14/00	5/20/04
	Honolulu Con	5/1/00	5/1/01		Orlando Muv	7/1/00	3/10/01		Dallas SP	5/1/00	3/1/02
	Kaohsiung	7/1/00	6/30/01		Barcelona	10/99			Dearborn	5/1/00	5/1/01
	London ONT	5/1/00	8/30/01		Brussels	9/1/00	6/30/01	<b>Yell</b>	Edmonton SSC	9/1/00	6/1/01
	Quebec	4/1/00	3/31/02		Charleston	9/1/00	2/1/02		London ONT	8/10/00	6/30/01
	Tulsa Cmk	5/1/00	5/1/01		Dearborn	5/1/00	5/1/01		Phoenix	6/1/99	5/31/01
	Woodridge Cmk	5/1/00	5/1/01		Hastings	9/19/00	3/5/01		Saint Paul	10/1/00	9/1/01
<b>SAA</b>	Boston MOS	2/16/01			Honolulu Con	5/1/00	2/28/01		San Antonio	1/12/01	5/12/01
	Dallas SP	2/11/01			Houston Edw	9/15/00	3/15/01		San Diego RHF	10/6/00	3/01
	Houston MNS	2/10/01			Irvine Edw	5/1/00	12/31/01		Seattle PSC 1	1/1/00	3/1/01
	New York AMNH	2/10/01			Madrid	3/23/00	3/22/01		Syracuse	11/4/00	
<b>SE</b>	Toronto OSC	3/6/98	3/31/02		Menlyn Mil	10/6/00	4/30/01		Tianjin	1/1/01	12/31/01
<b>SI</b>	Berlin Disc	12/31/00	4/30/01		Omaha	8/1/00	4/15/01	<b>ZC</b>	Zion	11/1/00	4/30/01
<b>Solarmax</b>	Copenhagen	9/15/00	2/28/01		Ontario Edw	5/1/00	12/31/01				

## February 2001 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Addison Mar</b>	CDS	1/12/01	5/31/01	<b>Baltimore</b>	CDS	9/1/00	6/30/01	<b>Berlin Disc</b>	STTM	10/12/00	2/12/01
	Cyberwor	10/6/00	4/5/01		MJTTM	10/18/00	7/18/01		BP	10/2/98	4/1/01
	Galapago	6/23/00	6/22/01		Dolphins	10/00	3/01		Extreme	5/2/00	4/01
	LS	9/1/00	8/31/01		ITD	10/6/00	10/5/02		L5	8/15/00	8/14/01
	MTM	9/1/00	9/1/01		MJTTM	1/27/01	9/1/01		SI	12/31/00	4/30/01
<b>Adelaide Imx</b>	Wolves	9/1/00	3/1/01	<b>Bangkok</b>	MOE	5/20/99	6/30/01	<b>Birmingham</b>	STTM	10/12/00	4/12/01
	AIWC	1/21/01	7/21/01		ATSOT	10/1/00	2/28/01		Africa	11/24/00	3/15/01
	MJTTM	11/3/00			Cyberwor	12/5/00	12/5/01		BP	12/18/97	3/1/01
<b>Aguascalientes</b>	TR	9/1/00	3/31/01		MOE	5/1/00	2/1/01		Galapago	9/1/00	8/31/02
	E3Dcc	10/00	5/01		WOC	10/24/00	3/10/01		L5	8/26/99	8/25/01
<b>Alamogordo</b>	Wolves	10/1/00	4/30/01	<b>Barcelona</b>	Dolphins	10/15/00	10/14/01	<b>Boise Edw</b>	STTM	11/9/00	5/9/01
<b>Albuquerque</b>	Wolves	4/1/00	1/3/02		E3D	5/11/00	5/01		Dolphins	10/15/00	3/14/01
<b>Amneville Gau</b>	Africa	5/23/00	4/01		Extreme	5/14/99			AEK	9/15/00	9/30/01
	ATSOT	6/1/00	5/31/01		GP	11/99			AIWC	10/6/00	2/6/01
	WOC	10/23/00	3/1/01		OMATS	5/12/00	5/10/01	<b>Boston MOS</b>	MOE	1/1/01	6/15/01
<b>Anchorage</b>	Wolves	5/14/00	5/20/04	<b>Beijing</b>	Trex	10/99			SAA	2/16/01	
<b>Ankara</b>	E3D	7/00	5/01		Niagara	12/31/00	12/30/01		E3D	4/00	4/01
<b>Apple Valley Imx</b>	ITD	7/15/00	12/31/01		AlienAdv	2/00	6/01		MOE	1/1/01	3/21/01
<b>Atlanta FMNH</b>	AIWC	9/5/00	3/1/01		CDS	1/15/00	6/30/01	<b>Branson</b>	Dolphins	4/14/00	4/10/01
<b>Auckland</b>	AIWC	2/5/01	9/1/01		Cyberwor	11/16/00	5/10/01		AIWC	1/21/01	7/21/01
	AlienAdv	11/00	11/01		DIA	8/1/00	2/28/01	<b>Brisbane Imx</b>	CDS	12/24/99	6/30/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bristol	MJTTM	9/28/00	3/28/01	Fort Worth	Alaska	9/29/00	3/5/01	Karlshamn	GC	9/1/00	9/1/01
	MOE	2/1/00	2/1/01		CV	10/1/00	10/1/03		LS	1/15/01	9/15/01
	BP	7/1/00	4/1/01		Galapago	10/1/00	3/31/01		ChanJian	12/20/00	3/31/01
	Cyberwor	10/20/00	10/19/01		MOE	1/1/01	7/1/01		OG	12/20/00	3/31/01
Brussels	Extreme	1/20/01	7/01	Frankfurt NeUe	E3D	6/00	3/31/01	King of Prussia UA	Cyberwor	10/6/00	4/6/01
	CDS	1/1/01	6/30/01		STTM	11/8/00	5/8/01		BP	4/1/00	3/31/01
	CV	9/1/00	2/28/01		Cyberwor	11/17/00	5/17/01		E3Dcc	1/9/01	8/8/01
	OMATS	5/1/00	3/31/01		Dolphins	10/15/00	3/14/01		DIA	7/21/85	
Buffalo Reg	Trex	9/1/00	6/30/01	Fresno Edw	E3Dcc	9/9/00	3/31/01	Kuala Lumpur NP	TBAA	7/16/00	7/15/01
	AEK	8/11/00	2/10/01		CDS	5/23/00	4/30/01		Africa	12/25/00	12/24/01
	E3D	10/00	3/31/01		Cyberwor	10/6/00	4/6/01		FOK	4/17/00	4/16/01
	S&R	8/11/00	2/10/01		BP	10/5/00	2/1/01		LS	3/1/00	2/28/01
Buford Reg	CDS	11/27/00		Glasgow	Dolphins	10/5/00	10/4/01	Kyoto	TR	12/28/00	3/31/01
	STTM	2/16/01	3/31/01		TR	2/9/01	10/9/01		Alaska	3/21/98	2/28/02
	E3Dcc	12/1/00	12/1/01		GC	11/1/99	2/28/02		Everest	11/1/00	10/31/01
	ATSOT	6/27/00	4/30/01	Grand Canyon	Amazon	2/1/01	7/31/01		Cyberwor	10/6/00	4/5/01
Cathedral City	CDS	11/1/00	5/31/01		E3Dcc	7/00	7/01	Langley FP	Everest	7/1/00	6/30/01
	MJTTM	5/5/00	5/01		MOE	10/12/00	6/11/01		Cyberwor	11/17/00	5/17/01
	MOE	5/1/00	5/1/01		Extreme	10/5/00	4/5/01		Galapago	5/5/00	5/5/01
	MTA	12/25/00	6/25/01	Halifax	ChanJian	10/1/00	3/31/01		MJTTM	5/5/00	
Charleston	MJTTM	12/15/00	6/15/01		AlienAdv	1/12/01	5/30/01	Lehi	MOE	12/00	6/30/01
	Trex	9/1/00	2/1/02	Hampton	CDS	7/17/00	2/28/01		MOE	11/15/00	2/14/01
	AJ	11/24/00	6/1/01		CV	1/8/99	12/31/01		Whales	11/15/00	3/31/01
	Alaska	9/4/00	3/2/01	Harrisburg	MJTTM	11/11/00	5/11/01		E3Dcc	1/1/01	3/31/01
Chattanooga	GF	9/16/99	8/15/01		ROF	1/1/01	6/1/01	Leon Exp	CDS	1/12/01	5/31/01
	Galapago	8/26/00	9/15/01		LS	10/27/00	3/1/01		Cyberwor	10/6/00	4/5/01
	ITD	4/1/97	5/3/01	Hartford Crn	MOE	12/5/00	6/12/01		E3D	5/1/00	5/01
	LB	5/3/96	5/3/01	Hastings	Trex	9/19/00	3/5/01	London BFI	Cyberwor	11/10/00	5/10/01
Chicago MSI	MOE	10/1/00	3/31/01		Wildfire	12/5/00	3/19/01		Dolphins	9/8/00	3/8/01
	MJTTM	5/5/00	5/01	Hong Kong	AJ	10/18/00	2/19/01		S&R	5/1/00	8/30/01
	CDS	1/12/01	4/30/01		CDS	1/26/01	5/31/01		TRF	10/1/00	6/1/01
	Cyberwor	10/6/00	4/5/01	Honolulu Con	Cyberwor	10/13/00	4/13/01	London SM	Wolves	8/10/00	6/30/01
Cincinnati	MJTTM	5/5/00			Extreme	8/18/00	8/17/02		BP	10/2/00	10/1/01
	T40	11/24/00	3/9/01		Galapago	5/1/00	5/1/01		Cyberwor	10/20/00	10/19/01
	Amazon	11/1/00	4/1/01		S&R	5/1/00	5/1/01	Los Angeles CSC	AIWC	5/12/00	5/11/01
Colorado Springs Cmk	Extreme		12/15/00	Houston Edw	Trex	5/1/00	2/28/01		Dolphins	10/20/00	6/30/01
	4/19/01				Cyberwor	10/6/00	4/6/01		Cyberwor	10/6/00	4/5/01
	Dolphins	12/15/00	5/31/01		Trex	9/15/00	3/15/01		Amazon	10/7/00	4/6/01
	Cyberwor	10/6/00	4/5/01	Houston MNS	SAA	2/10/01		Los Angeles Sony	GF	11/17/00	3/14/01
Columbus COSI	Wildfire	9/1/00	3/1/01		DIA	1/18/93	7/12/02		IOTS	2/2/01	8/1/01
	E3Dcc	12/1/00	12/1/01		DIS	7/30/94	7/12/02	Lucerne	BP	5/1/00	2/28/01
	Solarmax	9/15/00	2/28/01		MTM	6/28/97	12/31/01		Dolphins	11/1/00	4/30/01
Copenhagen	AlienAdv	12/1/00	4/30/01	Hull	AJ	10/6/00	3/31/01		E3Dcc	10/00	4/30/01
	Cyberwor	10/6/00	4/5/01		Amazon	10/6/00	2/28/01	Madrid	STTM	12/15/00	2/28/01
	S&R	5/1/00	5/1/01		DIA	1/1/00	12/31/01		Dolphins	3/15/00	3/14/02
	WOC	2/23/01	6/23/01		DIS	10/1/98	12/31/01		E3D	10/00	10/01
Dallas Cmk	SAA	2/11/01		Huntsville	Dolphins	1/10/01	2/1/02		Extreme	6/22/00	6/22/01
	Wolves	5/1/00	3/1/02		MOF	1/10/01	1/9/02	Malta	Trex	3/23/00	3/22/01
	MJTTM	2/2/01	10/2/01		Everest	10/1/98	3/11/01		Africa	2/01	
	CDS	8/25/00	2/28/01		MJTTM	12/15/00	6/15/01		Everest	12/6/00	
Dallas SP	Cyberwor	10/6/00	10/6/01	Houston SCH	TBAA	9/5/00	6/30/01	Manchester UCI	Extreme	12/6/00	12/7/02
	MJTTM	2/9/01	8/9/01		Amazon	11/10/00	6/10/01		Cyberwor	11/10/00	5/9/01
	Trex	5/1/00	5/1/01		AEK	6/20/00	2/27/01		DIS	11/10/00	11/9/01
	Wolves	5/1/00	5/1/01	Indianapolis CMI	Fantasia	11/1/00			Extreme	11/10/00	5/10/01
Dayton	AJ	10/3/00	3/31/01		L5	5/1/00	8/15/01	Melbourne Imx	LS	11/10/00	5/9/01
	Dolphins	3/10/00	5/31/01		MTM	5/1/00	2/27/01		MOE	11/10/00	4/10/01
	Cyberwor	10/6/00	4/5/01		Supespee	5/1/00	12/31/01		Alaska	10/19/00	3/31/01
	GN	12/00	4/01	Irvine Edw	Cyberwor	10/6/00	4/6/01		ATSOT	8/27/00	4/30/01
Dearborn	AEK	7/31/00	7/30/01		Dolphins	10/20/00	3/19/01	Memphis Pink	MJTTM	11/3/00	
	AlienAdv	1/18/01	5/1/01		ITD	5/1/00	12/31/01		Alaska	2/24/01	11/2/01
	L5	8/26/99	8/25/01		RSATM	9/15/00	10/31/01		Dolphins	11/4/00	6/29/01
	Alaska	4/29/00	3/31/01	Jakarta	Trex	5/1/00	12/31/01		E3Dcc	1/12/01	2/28/01
Dwingeloo	AlienAdv	5/00	4/01		LS	6/5/00	6/4/01	Jersey City	Everest	1/12/01	2/28/01
	CDS	11/3/00	2/1/01		Africa	10/31/00	3/31/01		GP	1/12/01	2/28/01
	MJTTM	12/1/00	6/1/01		E3D	11/10/99	4/01		OMATS	1/12/01	2/28/01
	AEK	2/18/00	2/18/01	Kansas City Sci	GC	11/10/00	3/2/01	Menlyn Mil	TR	7/1/00	2/23/01
Edmonton FP	Wolves	9/1/00	6/1/01		MOF	7/14/00	3/1/01		Trex	10/6/00	4/30/01
	Everest	10/6/00	4/6/01		MTA	7/1/00	2/28/01	Mexico City Pap	Dolphins	10/1/00	5/31/01
	UGs	1/19/01	3/19/01		Solarmax	1/13/01	9/30/01		OMATS	1/1/01	8/31/01
Edmonton SSC	Cyberwor	10/6/00	10/6/01	Kansas City Zoo	CDS	1/3/01	6/30/01		CDS	2/9/01	7/31/01
	E3D	12/1/00	12/1/01		S&R	7/1/00	6/30/01		Cyberwor	10/6/00	4/6/01
Fargo											
Fort Lauderdale				Kaohsiung				Miami Imx			

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Milwaukee</b>	Dolphins	9/23/00	3/23/01	<b>Phoenix</b>	Amazon	10/1/00	4/1/01	<b>Sioux Falls</b>	L5	10/26/96	5/20/01
	MOE	10/28/00	5/1/01		Dolphins	1/15/01	7/15/01		LB	6/98	5/20/01
	<b>Mississauga FP</b>	Cyberwor	10/6/00		MJTTM	2/2/01	9/29/01		Trex	3/18/99	
	<b>Mobile</b>	ROF	9/20/00		Wolves	6/1/99	5/31/01		UGs	4/7/00	3/01
<b>Monrovia Krik</b>	Supespee	12/1/00	3/1/01	<b>Pitea</b>	GC	6/3/00	6/3/01	<b>Speyer Dome</b>	Whales	12/16/00	5/25/01
	Wildfire	11/17/00	2/7/01		Alaska	10/1/00	3/2/01		AEK	8/18/99	2/17/01
<b>Monterrey Mex</b>	Amazon	9/2/00	2/7/01	<b>Pittsburgh</b>	OG	7/30/00	4/6/01	<b>Spokane</b>	Extreme	12/15/00	6/01
	<b>Montpellier Gau</b>	BP	5/1/00		AlienAdv	2/1/00	2/1/02		AEK	3/1/00	8/30/01
	Dolphins	11/1/00	10/31/01	<b>Poitiers 870 3D</b>	GC	2/5/00	2/5/01	<b>Stockholm</b>	Dolphins	10/1/00	3/31/02
	E3D	4/1/00	3/31/01		FITS	2/5/00	5/2/01		E3Dcc	5/00	3/01
	OMATS	8/31/00	9/30/01		Everest	2/5/00	2/5/01		GN	9/00	12/31/01
	<b>Montreal FP</b>	CDS	5/5/00		Trex	2/1/00	1/31/03		MJTTM	9/22/00	9/21/02
	Cyberwor	10/6/00	4/5/01	<b>Portland</b>	MOE	11/1/00	6/30/01	<b>Sudbury</b>	MOE	12/00	
	OMATS	8/15/99			Whales	10/1/00	2/1/01		AEK	5/1/00	6/30/01
	E3D	1/15/01	3/31/02		Trex	10/31/00	4/13/01		AJ	1/01	4/01
	Extreme	4/12/99	4/01	<b>Providence Imx</b>	CDS	1/2/01	6/30/01		GF	1/00	12/02
<b>Munich</b>	STTM	11/1/00	4/30/01		TF	11/6/00	5/5/01	<b>Sydney Imx</b>	MOE	1/1/01	9/1/01
	<b>Myrtle Beach</b>	CDS	6/1/00		CDS	6/20/00	3/12/01		Trex	4/7/00	6/30/01
	Dolphins	3/10/00	3/01		Dolphins	10/24/00	2/23/01		AlienAdv	11/00	11/01
	<b>Nagano Hot</b>	Cyberwor	12/2/00	<b>Regina</b>	S&R	4/1/00	3/31/02		CDS	12/24/99	6/30/01
	<b>Nagashima</b>	IOTS	9/6/00		Extreme	9/29/00	9/28/01	<b>Syracuse</b>	MJTTM	9/15/00	3/15/01
	<b>Nagoya OT</b>	Galapago	9/30/00	<b>Reno Fleisch</b>	IOTS	9/30/00	2/28/01		Alaska	11/00	2/01
	<b>Nashville Reg</b>	RSATM	9/15/00		Dolphins	1/5/01	6/30/01		Dolphins	9/6/00	2/01
	<b>New Orleans</b>	MJTTM	9/1/00		GF	11/17/00	2/28/01		Supespee	9/1/97	6/30/02
	MOE	6/1/00	3/1/01	<b>Richmond SMV</b>	Solarmax	9/15/00	5/5/01	<b>Taipei AM</b>	TTL	12/1/00	12/31/01
	<b>New Rochelle Reg</b>	Cyberwor	10/6/00		AEK	1/13/01	4/27/01		Wolves	11/4/00	
	<b>New York AMNH</b>	SAA	2/10/01		Trex	1/1/01	6/30/02		AEK	7/1/00	6/30/01
	<b>New York Sony</b>	ATSOT	5/1/00	<b>Roanoke</b>	Africa	1/20/01	6/29/01		OMATS	7/15/00	7/14/01
	Cyberwor	10/6/00	4/5/01		ROF	11/24/00	6/29/01	<b>Taipei MCRC</b>	AJ	7/1/00	6/30/01
	MJTTM	5/5/00			ATSOT	8/27/00	4/30/01		IOTS	7/1/00	6/30/01
	<b>Niagara</b>	Niagara	7/1/86		CDS	10/20/00	3/1/01	<b>Tampa MOSI</b>	Amazon	11/17/00	5/24/01
	<b>Norwalk</b>	Amazon	1/12/01	<b>Rochester Cmk</b>	E3D	1/12/01	4/30/01		DIS	11/11/98	
	Everest	6/30/00	6/14/01		Fantasia	11/23/00		<b>Tempe Imx</b>	MTM	9/1/00	3/15/01
	OMATS	1/12/01	6/14/01		ITD	6/1/00	6/1/02		Cyberwor	1/31/01	7/30/01
	T90	11/20/98	12/31/03		Dolphins	11/3/00	10/31/01		Niagara	1/1/01	12/31/01
	<b>Nyack Imx</b>	Cyberwor	10/6/00	<b>Rochester MSC</b>	GC	1/00			Yell	1/1/01	12/31/01
	<b>Oakland</b>	Solarmax	9/15/00		Dolphins	10/15/00	4/15/01	<b>Tijuana</b>	Amazon	6/3/00	4/2/01
	TBAA	7/1/00	7/1/01		GC	12/1/00	5/25/01		E3Dcc	2/15/01	6/30/01
<b>Oklahoma City</b>	Dolphins	6/1/00	2/01		<b>Saint Augustine</b>	AJ	1/15/01		Extreme	11/4/00	5/4/01
	MOF	10/00	2/01	<b>Saint Louis Arch</b>	Wolves	10/1/00	9/1/01	<b>Tokyo IMAX</b>	MJTTM	9/2/00	3/2/01
<b>Omaha</b>	GP	10/1/00	4/1/01		<b>Saint Paul</b>	Wolves	1/12/01		Cyberwor	10/6/00	4/5/01
	Trex	8/1/00	4/15/01		<b>San Antonio</b>	MTM	1/12/01		Cyberwor	11/10/00	5/3/02
<b>Omiya</b>	CDS	11/1/00	3/30/01		<b>San Diego RHF</b>	Supespee	3/1/99	<b>Toronto FP</b>	IOTS	1/28/00	7/15/01
	<b>Ontario Edw</b>	Cyberwor	10/6/00	<b>San Francisco Sony</b>	Wolves	10/6/00	3/01		SE	3/6/98	3/31/02
	Dolphins	10/20/00	3/19/01		CDS	11/15/00	3/1/01		Solarmax	1/01	6/30/01
	ITD	5/1/00	12/31/01		Cyberwor	10/6/00	4/5/01		TTL	6/1/00	
	L5	5/1/00	12/31/01	<b>San Jose</b>	MJTTM	12/15/00	4/15/01	<b>Townsville</b>	Trex	4/21/00	3/14/01
	Trex	5/1/00	12/31/01		BP	5/4/00	5/3/03		Cyberwor	1/1/01	5/31/01
<b>Orlando Muv</b>	Cyberwor	10/13/00	4/13/01		CV	10/12/00	10/11/02		Extreme	12/1/00	2/22/01
	TR	7/1/00	3/10/01		GC	6/1/00	6/1/02	<b>Tulsa Cmk</b>	ITD	6/1/00	6/30/02
	<b>Orlando SC</b>	MOE	11/4/00	<b>San Simeon</b>	MJTTM	9/21/00	3/21/01		S&R	5/1/00	5/1/01
	<b>Osaka Sun</b>	Cyberwor	12/1/00		MOE	2/8/01	12/31/01		Cyberwor	10/6/00	4/6/01
<b>Oslo</b>	AEK	12/1/00	6/1/01		MTM	5/4/00	5/3/03	<b>Valencia Edw</b>	Dolphins	10/20/00	3/19/01
	CDS	1/20/01	6/30/01	<b>San Simeon</b>	Niagara	6/1/00	6/1/02		BP	5/1/00	4/16/01
	Cyberwor	11/29/00	11/29/01		Dolphins	12/10/00	5/15/01		CDS	5/1/00	6/30/01
	E3D	1/8/01	3/31/01		HCBTD				E3Dcc	12/1/00	12/1/01
	ITD	12/1/00	6/1/01	<b>Sandton Mil</b>	Dolphins	10/20/00	4/19/01	<b>Vancouver Imx</b>	WABOS	5/1/00	5/31/01
	OMATS	5/1/00	2/1/01		AJ	12/15/00	3/15/01		Africa	9/00	4/02
	STTM	11/16/00	2/15/01		Dolphins	11/10/00	5/10/01		Cyberwor	10/6/00	4/5/01
	Trex	4/12/00	10/11/01	<b>Seattle PSC 1</b>	AEK	10/31/00	4/30/01		MOE	12/00	6/01
<b>Paris Geo</b>	UGs	12/15/00	12/15/01		Wolves	1/1/00	3/1/01	<b>Vancouver SW</b>	Solarmax	11/10/00	
	E3Dcc	7/00	7/01		Cyberwor	11/10/00	5/10/01		GF	9/1/00	8/31/01
	OMATS	11/10/99	2/1/01	<b>Seattle PSC 2</b>	Fantasia	11/24/00			Cyberwor	10/6/00	4/5/01
	STTM	1/20/01	2/4/01		Trex	5/1/00	3/31/01	<b>Vantaa</b>	CDS	9/1/00	
	WAMnv	2/1/00			CDS	1/13/01	6/30/01		FOK	9/22/00	3/5/01
	<b>Pensacola</b>	Dolphins	3/10/00	<b>Seoul</b>	Discov	4/10/98	3/31/01		Supespee	1/1/01	4/01
	MOF	11/8/96			MJTTM	11/11/00	5/11/01		AJ	1/26/01	4/5/01
<b>Perth Imx</b>	AIWC	11/1/00	6/1/01		TRF	10/00	6/01	<b>Vienna</b>	Extreme	1/26/01	4/5/01
	E3D	12/00	6/30/01	<b>Shreveport</b>	CDS	11/1/00	3/1/01		Galapago	12/8/00	3/31/01
	MJTTM	12/7/00	6/7/01		HD	5/15/98			MOF	10/6/00	4/5/01
	<b>Philadelphia</b>	AIWC	10/1/00	<b>Singapore SC</b>	ITD	5/15/98	5/20/01		MWH	1/26/00	4/15/01
								<b>Sinsheim</b>			



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Villahermosa Virginia Beach</b>	STTM	12/8/00	4/6/01	<b>Wash NASM</b>	RSATM	9/6/00	9/5/01	<b>Woodridge Cmk</b>	CDS	1/12/01	6/30/01
	LS	11/1/00	5/31/01		CV	8/8/96			Cyberwor	10/6/00	4/5/01
	Cyberwor	11/24/00	5/1/01		Flyers	10/27/00	2/15/01		Galapago	6/23/00	6/22/01
	EOTS	4/1/98	4/30/01		MJTMM	5/5/00	7/01		S&R	5/1/00	5/1/01
	Imagine	4/1/98	4/30/01	<b>Wash NMNH</b>	MTM	10/27/00	2/15/01		HH	2/1/01	8/1/01
	ITD	6/15/96	4/30/01		TF	7/1/76			Extreme	11/1/99	10/31/02
<b>Warsaw IT</b>	LB	6/96	4/01		Galapago	10/27/99		<b>Xalapa Yellowstone Zion</b>	MJTMM	10/6/00	4/6/01
	Trex	1/8/99	4/30/01		OO	9/12/00			ZC	11/1/00	4/30/01
	AEK	9/7/00	3/7/02	<b>Winnipeg lmx</b>	AJ	11/1/00	2/28/01				
	BP	9/7/00	9/7/01		CDS	11/1/00					
	ITD	9/7/00			Everest	1/1/01	2/28/01				

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OMATS	Old Man and the Sea, The	1999	PPB
Africa	Africa: the Serengeti	1994	HMNS	OO	Ocean Oasis	2000	SFI
AIWC	Adventures in Wild California	2000	MFF	ROF	Ring of Fire	1991	SMM
AJ	Amazing Journeys	1999	HMNS	RSATM	Rolling Stones At the Max	1991	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
AlienAdv	Alien Adventure	1999	3D nWP	SAA	Shackleton's Antarctic Adventure	2001	NOVA
Amazon	Amazon	1997	MFF	SE	Special Effects	1996	IMAX
ATSOT	Across the Sea of Time	1995	3D SPC	SI	Survival Island	1995	IMAX
BP	Blue Planet	1990	IMAX	Solarmax	Solarmax	2000	MSI
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	STTM	Ski to the Max	2000	WBF
ChanJian	Chang Jiang: The Great River of China	1999	DTI	Supespee	Super Speedway	1997	SLC
CV	Cosmic Voyage	1996	IMAX	T40	Titanica (short)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	T90	Titanica (long)	1992	IMAX
DIA	Dream is Alive, The	1985	IMAX	TBAA	To Be An Astronaut	1992	DCI
DIS	Destiny in Space	1993	IMAX	TF	To Fly!	1976	MFF
Discov	Discoverers, The	1993	MFF	TR	Thrill Ride	1997	SPC
Dolphins	Dolphins	2000	MFF	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
E3D	Encounter in the Third Dimension	1999	3D nWP	TRF	Tropical Rain Forest	1992	SMM
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	TTL	To The Limit	1989	MFF
EOTS	Echoes of the Sun	1990	3D IMAX	UGs	Ultimate G's: Zac's Flying Dream	2000	3D MD
Everest	Everest	1998	MFF	WABOS	We Are Born of Stars	1985	3D IMAX
Extreme	Extreme	1999	EP	WAMnv	Water and Man (new ver.)	2000	XL
Fantasia	Fantasia 2000	2000	BVP	Whales	Whales	1997	DCI
FITS	Flowers in the Sky	1990	MC IMAX	Wildfire	Wildfire: Feel the Heat	1999	PCI
Flyers	Flyers	1982	MFF	WOC	Wings of Courage	1994	3D SPC
FOK	Fires of Kuwait	1992	IMAX	Wolves	Wolves	1999	PCI
Galapago	Galapagos	1999	3D IMAX	Yell	Yellowstone	1994	DCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	ZC	Zion Canyon	1994	WCPI
GF	Gold Fever	1999	SKF	<b>February 2001 Bookings Count</b>			
GN	Great North	2000	TVA				
GP	Greatest Places	1998	SMM	# Film	# Film	# Film	# Film
HCBTD	Hearst Castle: Building the Dream	1996	DCI	45 Cyberwor	10 OMATS	5 GF	3 TBAA
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX	33 Dolphins	10 STTM	5 IOTS	3 UGs
HH	Hidden Hawaii	1992	DCI	31 CDS	9 Everest	5 MOF	3 Whales
Imagine	Imagine	1994	3D IMAX	27 MJTMM	8 AIWC	5	3 Wildfire
IOTS	Island of the Sharks	1999	IMAX	21 MOE	8 Alaska	Supespee	3 WOC
ITD	Into the Deep	1994	3D IMAX	21 Trex	8 AlienAdv	5 TR	2 ChanJian
L5	L5: First City in Space	1996	3D IMAX	16 Extreme	8 GC	4 DIA	2 FOK
LB	Last Buffalo	1990	3D IMAX	27 E3D	8 S&R	4 DIS	2 GN
LS	Living Sea, The	1994	MFF	14 Wolves	7 Africa	4 Niagara	2 MTA
MJTMM	Michael Jordan To the Max	2000	GSS	13 AEK	7 LS	4 SAA	2 OG
MOE	Mysteries of Egypt	1998	DCI	11 BP	7 MTM	3 Fantasia	2 TF
MOF	Magic of Flight	1997	MFF	11 ITD	6 ATSOT	3 GP	2 TRF
MTA	Mark Twain's America	1998	3D SPC	10 AJ	6 L5	3 LB	2 TTL
MTM	Mission to Mir	1997	IMAX	10 Amazon	6 Solarmax	3 ROF	1 Discov
MWH	Majestic White Horses, The	2001	MRF	10 Galapago	5 CV	3 RSATM	1 EOTS
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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# SHORTS

## Academy creates docu branch

The Academy of Motion Picture Arts and Sciences® has established a new branch for documentary filmmakers. The move will give the roughly 150 documentarians who are currently members-at-large or members of the Short Films and Feature Animation branch one voting member on the Academy's Board of Governors. (All other branches have three governors.) At-large members will be transferred to the Documentary Branch, and members of other branches will have the option of switching, but only members of the Documentary Branch will vote to elect the branch's governor.

Alec Lorimore of MacGillivray Freeman Films, a member of the Academy's Documentary Film Award Executive Committee, and a force behind the move to create the new branch, tells *LFX*, "The Board of Governors has validated us by agreeing that direct representation for documentaries is long overdue. The concerns of documentarians, and LF filmmakers, in particular will now be carried directly into the board room."

Academy president Robert Rehme said, "Documentarians have played an important role in filmmaking since the beginning of the art, whose first steps were essentially documentary in nature."

## Disney to announce LF plans

Buena Vista Pictures, the distribution arm of the Walt Disney Company, has invited LF exhibitors to New York City in February to hear an announcement about its plans for LF releases in the near future. Theater owners were not told what to expect, nor would representatives of Disney give *LF Examiner* any hints as to the company's coming LF projects. For what it's worth, rumors in circulation have suggested nearly every title in the Disney animated inventory of the last 50 years, as well as most of the coming releases for the next few years, as possible candidates for

giant-screen treatment. That narrows it down a bit.

## Avalanche Hunter delayed

The producers of *Avalanche Hunter*, which had been set to start shooting this month, have decided to delay principal photography for a year because of unusually low accumulations of snow in their Canadian location. Michael Friedman sent *LFX* an e-mail, complete with an illustrative graph of historical snowfall levels, saying that the snowpack in Fernie, BC, is less than 50% of normal. If weather improves (i.e. gets worse), they may shoot some avalanches later this year.

The delay will push the release date back by nine months, to December 2002.



The premiere of *The Majestic White Horses in Vienna*. L to r: Staffan Forssell, Karin Macher, Alfred Gelbmann, Peter Hauri, Udo von Karhan.

## MWH premieres in Vienna

The IMAX Filmtheater in Vienna, Austria, was host to the world premiere of *The Majestic White Horses* in late January. The crowded evening event received extensive local media coverage and was attended by ambassadors from Spain, Japan, and the United States, as well as numerous members of the international LF community.

## NMMNH theater name suit settled

The New Mexico Museum of Natural History in Albuquerque has settled a federal lawsuit filed last February by Imax Corporation over the museum's Iwerks 8/70 theater, which had been called the

Dynamax theater.

The museum's original 96-seat Iwerks theater was the world's first permanent 8/70 theater when it opened in August 1989, and it operated under the Dynamax name for ten years. The museum expanded and built a 286-seat 8/70 theater in 1999, also called Dynamax. Imax complained and ultimately sued over the use of the name on the new theater.

Under the terms of the settlement, the state-owned museum will pay nothing to Imax, but will drop the name, changing it to the **Extreme Screen DynaTheater**. Extreme Screen is the brand name for Iwerks Entertainment's LF theaters.

## SQP making xenon lamps

Superior Quartz Products of Phillipsburg, NJ, has acquired the xenon-lamp manufacturing and material assets of the defunct Duro-Test Corp., and hired key former employees, and is currently producing 15 kW water-cooled lamps for LF projectors. The company announced in late January that its lamps had been certified by Imax Ltd. for use in IMAX 2D and 3D projectors, and it is working with Iwerks Entertainment to provide lower-power air-cooled lamps.

Dennis Losco, director of sales (and scion) of the family-owned company, tells *LF Examiner* that production is currently at about one or two lamps per day, but that he expects to reach three or four a day in the near future.

Xenon lamps for LF projection are also supplied by Osram Sylvania, PerkinElmer/ORC, and Ushio.

## Shedd and wife have baby girl

Filmmaker Ben Shedd tells *LF Examiner* that he and wife Janine Boire are the happy parents of a daughter, Callay Quinn Boire-Shedd, born on Jan. 15. All are doing well. Pictures are online at <http://homepage.mac.com/boireshedd/events.html>.